THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner®

September 1998 Volume 1, Number 11

September '98, Vol. 1 No. 11

Preview: ISTC '98 in Syndey, Australia, Sept. 10 – 14

The twentieth annual conference of the **International Space Theater Consortium** will be held in Sydney, Australia, September 10 – 14 at the **Panasonic IMAX® Theatre** on the capital city's picturesque Darling Harbour.

This year's conference has grown to five full days from the four of recent meetings, reflecting the current dramatic growth of the LF industry. Ten New Films will be screened, including at least two that will have their world premieres at the conference. Twenty-nine Films In Progress will present 15/70 footage, and representatives of more than 35 Films In Development will be available to describe their projects to all comers.

The 1998 conference will also feature five Professional Development Sessions on subjects ranging from technology to marketing. In addition, the Vision 2005 panel of industry leaders will forecast the future of the LF industry.

The All Members Meeting will feature a video tribute to **Noel Archambault**, LF cinematographer and stereographer who died in July while filming in the Galapagos Islands. The tribute is being prepared by **Walter Woloschuck** of **Endangered Films**, who worked with Archambault on several projects.

Also during the All Members Meeting, the membership will be asked to vote on changing the organization's name to the Giant Screen Theater Association. (See *MaxImage!* August 1998.)

The Marketing Committee will present this year's MAC Awards for Marketing Achievement and Creativity, this year drawing from 29 candidates, double last year's number of entries.

The Trade Show will offer conferees a day and a half to meet with reps of film producers, distributors, and other industry suppliers. Notable by its absence will be **Imax Corporation**, which elected to withdraw from the Trade Show in August. (Imax declined to comment on this decision, although sources close to the company suggest that it was unhappy with the location of its booth, and finds its Imax Days meetings more cost-effective.)

Although the days start early – 7:00 a.m. screenings are scheduled most days – an active social schedule is planned to show off the highlights of the host city each evening. Conference attendees will be among the first to visit Homebush Bay Olympic Park, one of the sites of the 2000 Olympic Games; a Taste of Australia evening will acquaint visitors with indigenous peoples, activities, and foods; and a Grand Finale Reception at the landmark Sydney Opera House will be followed by a performance of *Rigoletto* for conferees who ordered tickets when registering.

New Films

Eight features and a short are officially

*(See **ISTC** on page 6)*

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Deal Will Finance 20 LF Films

MaxImage! has learned that a new company, formed by three LF production veterans, is about to close an investment deal that would fund the production, over four years, of 20 commercial LF films, most in 3D. The first films made under the arrangement – reported to be worth more than US$100 million – could appear as early as fall 1999.

Big Screen Pictures, LLC, was formed earlier this year to boost 3D LF production in response to the burgeoning number of theaters being built by commercial exhibitors. The principals in the venture are **Dori Berinstein**, formerly head of Disney Imagineering's theme park production arm, where she oversaw *MuppetVision 3D* and other 3D attractions; **Mitchell Cannold**, who has been with **Sony Entertainment** for six years, most recently executive producing ***Mark Twain's America***; and **Isaac Palmer**, who recently left **Ogden Entertainment**, where he led Ogden's theater development and LF production effort and was executive producer, with Cannold and Ogden's **Jonathan Stern**, of *MTA*. Berinstein and Cannold worked together on several conventional features for Vestron in the 1980s.

Forty-three 15/70 3D theaters are now operating, with scores more slated to open in the next five years. Only eight feature-length 3D LF films have been released to date, with two more to premiere by the end of 1998. Although hopes are high for ***T.rex: Back to the Cretaceous*** and ***Encounter in the 3rd Dimension***, none of the existing crop has been a runaway hit, leaving theaters gasping for more product to satisfy their novelty-seeking customers.

Multiplex owners and managers cite this mediocre software as the reason for

*(See **BIZ** on page 4)*

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MaxImage!

Volume 1, Number 11
September 1998

Are my eyes really brown?

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Published 12 times a year by Cinergetics, LLC and distributed by first class mail.
Printed in the U.S.A

Subscriptions: US$297
Outside North America: US$357
(800) 978-9754 (orders only)

All checks must be paid in US funds.

Substantial discounts are available for multiple subscriptions to the same address.

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Shindler's Site

by Marty Shindler

The LF Bug

I can remember when it first happened to me. I suspect that most of you will remember when it first happened to you. It is like the first time you kissed a girl (or boy): you never forget it .

What is it? It's the LF bug, the "insect" that bites us and puts the passion for the LF medium into our bloodstream. It happens to filmmakers and audiences alike. For most of us in production it's a chronic condition, there for the rest of our lives.

I was bitten in early 1990 when I was with **Industrial Light & Magic**. My boss wanted my help at a meeting with **Showscan.** While there, I had time to see a few Showscan ridefilms in their screening room. It was then, as I experienced those *early* simulator rides, that the bug did its dirty work.

It was good preparation, as it happened, because the meeting that followed was the first of several to scope out how ILM would use its mastery of visual effects to create an exhilarating film experience for Showscan. That project became *Space Race*, the first of two that we would create while I was at ILM. The second was *Alien Encounter*. Both were intended to develop new ways of producing simulator ride films.

Space Race used lots of traditional effects work, including models, miniatures and motion control photography. *Alien Encounter* began to explore the use of CGI along with traditional techniques. Closely watching the production of each gave me a clear picture of where the future for out-of-home entertainment lay. Our goal became to infect as many people as possible with the LF bug, since LF was, and still is, a major distinguishing factor between home and out-of-home entertainment.

That is still the goal. Infecting more of the audience with the bug is essential for the continued growth of the industry. Audiences want that immersive experience. LF can bring it to them.

How do we get that experience to them? I think that solid content is the key. Of course, within that category, I favor strong visuals and lots of digital effects. But I think that engrossing stories with interesting characters will drive growth. A quick look at the box office records shows that effects-driven films with well-crafted stories are the all-time leaders, from *Star Wars* to *Titanic*. These are the movies, after all, that are responsible for the current explosion of new theaters. It worked in the conventional market and it *will* work in LF.

As late as the early '90s, only a few companies were involved in digital production in any significant way and even fewer really had the LF bug. ILM, **Rhythm & Hues**, **Ex Machina** and **Computer Film Company** were among the first to explore this growing field. But in those early days, use of digital technology was rare.

Today that has changed, although not quickly enough to satisfy *my* appetite. CGI is increasingly used in titles and logos and has made strong inroads into the films themselves. **Ben Stassen** and **Charlotte Huggins** at **nWave Pictures** have been among the heaviest users of CGI in LF and simulators.

Other players who will fuel the next round of growth include **Digital Domain**, **Imagica USA**, **Kleiser - Walczak Construction Company**, **Simex Digital Studios** and **Xaos**. And there is a strong buzz building for the effects work in ***T.rex: Back to the Cretaceous*** under the supervision of **Blue Sky/VIFX**.

I think that the strain that will dominate in the next few years is the 3D bug. Great CGI by many of the aforementioned creative organizations will bring that about. Some of their work will be seen in our local LF theaters, and much will appear in theme parks. Several effects houses are developing their own in-house film projects. Expect to see the first results at **LFCA** in 1999.

The profitable work that LF projects have brought these companies in recent years should ensure they become fully infected by the bug. Passing the infection along to audiences is their job. It is also yours and mine. LF bugs spread out!

Marty Shindler is a management consultant who provides a business perspective to creative and technical companies. Marty may be reached at shindler@aol.com.

MaxImage! would like to know when and how **you** were bitten by the LF bug. We'll publish a selection of your brief anecdotes (anonymously, on request) in a future issue.

E-mail, fax, or mail them to:

E-mail: bugs@cinergetics.com

Fax: 410-997-2786

MaxImage! Bug Stories
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Playing with Fire

by Don MacBain

Fire has always fascinated me. The way it behaves and looks, the way it provides us with useful energy, its incredible destructive power. Most of all, I have always found it mesmerizing just to watch.

While I was working as production supervisor for the miniature unit on *Starship Troopers*, the digital guys wanted us to shoot some fire that could be mapped onto the spaceship models as they were destroyed. We built the usual library of explosions, and in our research for accuracy even tried to find NASA footage of fire in space. Although we gathered much valuable reference material of actual explosions and massive structural destruction, making realistic fire in space was going to require some creative thinking.

Alex Funke, a master of special photographic effects with over 30 years experience in cinematography (*Powers of Ten, The Abyss*, *Total Recall*, for which he won an Oscar®), began tests with **Ian O'Connor**, a specialist in miniature pyro effects (*Broken Arrow, Gattaca*, ***Special Effects***, among many others). The results were fascinating.

First we tried a wall of propane rolling up a slanted surface (which we dubbed "Satan's Surf"). We shot it at various camera speeds, and sat through many minutes of dailies, murmuring to each other, "someone has to do something with this stuff." Although useful, it didn't quite pack the punch needed for the "plasma" blasts that were supposed to blow holes clean through the hulls of the spaceships.

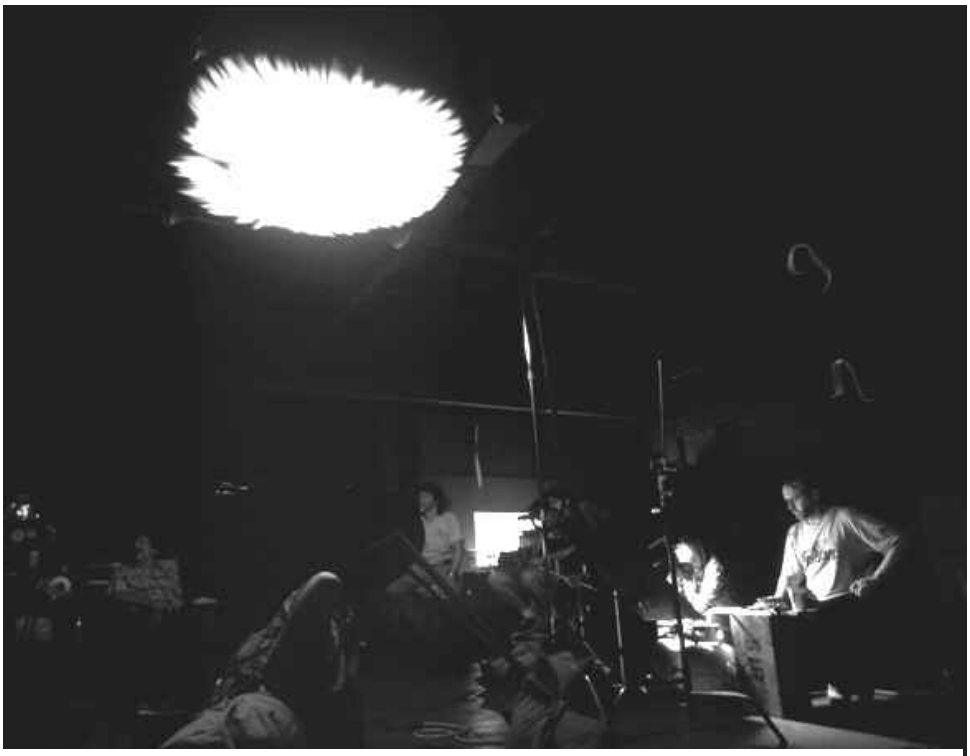
It was agreed that a central source point would fit the bill, and using a common effects technique to simulate weightlessness for space explosions, the camera was pointed straight up at a fire board with a valve in the middle. A convex curve on the board ensured the flames would travel out evenly in all directions. Thus was born the "cosmic fireplace."

This effect was so mesmerizing, that it stopped work on all my other stages. I found my crew lying on their backs, just staring at the fountaining, rolling fire. (Not an effective use of resources when you are the one in charge.) The effect was equally stimulating in dailies, and we found that, because of the detail in the flames and their slow roll and burn, real time (24 fps) shooting actually looked the best.

As it happened, none of this effect ever ended up in *Starship Troopers*, but an idea had been born. After finishing *Troopers*, I began searching for "fire" music to underscore the "cosmic fireplace," and found Manuel de Falla's "Ritual Fire Dance."

Never having called in a favor in nearly 20 years working in film, I was pleasantly surprised when virtually everyone I asked for help jumped on board. My crew from *Troopers* volunteered their time, **Kodak** helped with stock, **CFI** with developing. I made a deal with **MacGillivray Freeman Films** to borrow a camera, and **Imagica USA** helped with titles. I was about to make my very own large-format film.

*(see **FIRE** on page 11)*



Shooting Fire. *15/70 camera is on the floor shooting up. On right (in the light), Sherry O'Connor and Don MacBain are controlling the fire in sync with Falla's "Ritual Fire Dance."*

Big Shorts II: Sydney, Sept. 9

The second annual **Big Shorts Film Festival**, organized by the **Splinter Group**, will be held on Wednesday, Sept. 9, at 10:45 p.m. in the Panasonic IMAX Theatre in Sydney, before the ISTC conference. The festival, sponsored by Kodak, is intended to highlight and encourage experimental LF filmmaking, and to exhibit rarely seen works from the LF medium's past. The group will also present its annual Splinter Award, honoring a filmmaker who has made a significant impact on the LF medium. (See *MaxImage!* Oct. 1997 for coverage of the first Big Shorts Festival.)

The festival's organizer, Big Splinter **Tom Huggins**, has been rather coy (he calls it being mysterious) with the program list, but *MaxImage!* has learned that it will include a previously unseen short dramatic piece by a well-known California LF producer, several animated pieces, and **Don MacBain**'s ***Fire*** (see article at left).

In addition to the short works, the Splinter Group has unearthed (partly at the urging of the editor/publisher of *MaxImage!*) ***My Strange Uncle*** (1981), an early example of narrative LF filmmaking starring **Cloris Leachman**.

DEALS

*(from **BIZ** on page 1)*

the significant drop in attendance that many 3D theaters experience a after their first year. This has made the commercial chains that are committed to building a dozen or more theaters nervous about the trickle of new 3D production they see emerging from the pipeline. (Excluding the two opening later this year, *MaxImage!* knows of seven 3D projects reported to be in production today.) This anxiety led to the formation of Big Screen Pictures

Taking as its model Disney's Silver Screen venture (which funded most of the Mouse's films in the '80s and early '90s), BSP has courted a number of major investment banks to fashion a multi-film package that is intended to reduce the risks inherent in movie making. Until now, virtually all LF films have been financed individually, creating enormous pressure on filmmakers to make them all things to all exhibitors. The planned 20-film package will protect investors by supporting the lesser performers with revenues from the more successful.

The deal will also provide a multi-pic opportunity to exhibitors. Those who sign on will be given right of first refusal to every film in the package. This is expected to calm software shortage concerns at the chains and may even spur new theater building. This in turn would benefit industry leader **Imax Corporation**, which, although aware of BSP's plans, is not directly involved at present.

Sources knowledgeable about the deal say that the family- and teen-oriented slate will include action, horror, sci-fi, animation, westerns, sports, in short every genre that audiences would expect at a first-run multiplex. A few non-fiction films for institutional theaters will probably be included. More than half of the 20 slots are already filled with specific projects and producers.

Despite its close ties to Sony – New York office space is being provided by **Sony-Loews Theatres** – BSP is not owned by Sony, nor is SPC locked in to distribute the slate, although it will probably be represented by one distributor.

The deal had not been finalized when *MaxImage!* went to press in late August, but signatures were expected by mid-September.

3D Cirque du Soleil film planned

Cirque du Soleil, the Québeçois new age circus that has evolved in little more than a decade from a street performance troupe to an international entertainment conglomerate, will be the subject of a 3D LF film that will start shooting next month.

Mark Twain's America *is distributed by Sony Pictures Classics.*

Although a Cirque film was in the works several years ago (footage was shown at the 1993 **ISTC** conference in Charlotte, NC), this is a new project to be released by **Sony Pictures Classics**, directed by **Keith Melton**, co-produced by **Antoine Compin** and **Charis Horton**, produced by **André Picard** and **Peter Wagg** (for Cirque du Soleil), and executive produced by **Mitchell Cannold**.

Titled ***Cirque du Soleil: The Journey of Man***, the film will not simply be a filmed record of a stage show, but will use performance pieces from the troupe's many shows structured to convey a story line. Shot at locations around the world, including Japan and the Grand Canyon, it will premiere at the opening of the **Sony Center Berlin IMAX Theatre** in November 1999.

FILM STOCK

Imax net earnings up 49% in Q2

In August, **Imax Corporation** reported record earnings and theater signings for the quarter ending June 30, 1998. Net earnings of US$6.2 million, or $0.20 per share (on a diluted basis), were 49% higher than the $4.1 million ($0.14 per share) reported for the same quarter last year. The value of the eight theater signings made in the quarter was $28.8 million, 26% higher than the previous year's single-quarter record of $22.9 million for 15 theaters in the same period. (Not included in the 1997 figure is the value of 6 of the 15 theaters in which Imax had an equity interest.)

In the six months ending June 30, the company's net earnings were $10.4 million ($0.34 per share, diluted), 32% over the $7.8 million ($0.26 per share) figure of the same period last year. Signings for the first six months of 1998 totaled 21 theaters with a value of $60.5 million, as compared to $48.5 million for 24 theaters (including the six in which Imax had equity interest) in the prior-year period, a 25% increase.

The news sparked a surge in Imax's stock price, which has risen from a low of $18.75 shortly before the announcement to $22.00 as *MaxImage!* went to press on August 24. However, this is a 24% decline from the stock's high of $29.00 at the end of March of this year.

Current-year increases in systems revenues offset declines in film income when compared to the same 3-month period in 1997. Q2 film revenue was $6.8 million in 1998, compared to $10.6 million for the same period in 1997. ***Four Million Houseguests*** and ***Mission to Mir*** were released in 1997's Q2, whereas only one film, ***Africa's Elephant Kingdom***, has been released in 1998. **Richard Gelfond**, Imax vice chairman and co-CEO, told *Variety* that release of ***T.rex: Back to the Cretaceous*** had been postponed to October to avoid competition with ***Everest***.

THE BIZ

FILM STOCK

Iwerks in the red for Q4 and FY

Iwerks Entertainment reported a net loss of US$2.5 million for its fourth quarter and a loss of $11.6 million for the fiscal year ending June 30, 1998. This equates to per-share losses of $0.20 and $0.95 respectively. Losses in 1997 were $10.3 million for Q4 and $10.0 million for the fiscal year, or $0.85 and $0.84 per share respectively.

President and CEO **Charles Goldwater** pointed to the narrowing of the loss in comparison to the prior quarter, and said "we believe it is the first of more steps to come in the right direction." He also said that the company would announce several new sales of ride simulators and LF theaters in the next few weeks.

Showscan posts loss, stock woes

Showscan Entertainment has issued two financial reports in recent weeks, posting a net loss of US$8.5 million for the fiscal year ending March 31, 1998, and in a statement released two weeks later, showing a decline in losses for the quarter ending July 31 as compared to the same period in the previous year. The company also noted that it faced being delisted by the Nasdaq stock exchange, but was appealing that decision.

As disclosed in its SEC form 10-K, Showscan lost $8,532,000, or $1.51 per share for the year ended March 31, compared to a net loss of $3,919,000, or $0.70 per share, for the prior year. The company attributed the loss to a reduction in sales during the pendency of its proposed merger with **Iwerks Entertainment**, which was voted down by Iwerks stockholders on March 31. Showscan also noted the effect of the Asian economic turmoil on its international sales.

Showscan CEO **Dennis Pope** pointed to an increase in equipment sales in the three months ending June 30 ($1.1 million vs. $300,000 in the same prior-year period) and lower general and administrative expenses, saying "the first quarter does indicate we are on the right track." He admitted that the turnaround will take time.

The company also revealed in the annual report that it had been notified by Nasdaq that it was no longer meeting the exchange's listing requirements of maintaining a minimum closing bid price of $1 per share and $5 million minimum market value of public float, and that it therefore faced delisting. The next day (July 31), Showscan reported that it would appeal in an oral hearing set for Sept. 10, 1998, and that the delisting, which had been set for August 17, would be stayed pending the hearing. The company says it is working to come into compliance. If delisted, the common stock would trade on the OTC Bulletin Board and/or the "Pink Sheets."

PERSONNEL

Mark Katz surfs to nWave

Mark Katz has left **Sony Pictures Classics, Large Format**, where he served as vice president for sales for four years, to head the new distribution arm of **nWave Pictures**. He joins just in time to help launch ***Encounter in the Third Dimension***, which will premiere later this year at a location to be announced.

Katz, a native of Montreal with a master's degree in communications, has worked in LF distribution for ten years, at **Imax Corporation** and **MacGillivray Freeman Films** before joining Sony, whose LF distribution organization he established in 1994.

Although nWave is based in southern California, Katz will remain on the east coast, in an office he has just set up in Connecticut. (see Directory, page ???)

Derval Whelan, formerly head of marketing for Sony's LF films, has taken Katz's place as sales VP, and tells *MaxImage!* that she is looking for a marketing manager to fill her old spot.

Thorburn adds four

San Francisco acoustical consulting firm **Thorburn Associates** has increased its staff by four, in response to growth in business. **Timothy Grove**, **Avi Bortnick**, **Tyler Rynberg**, and **Lawrence 'Tony' Kenoly** joined the staff this summer. The company reports that it plans to fill additional acoustic, A/V, and marketing positions. Details are available on their website, www.TA-Inc.com/press.htm.

Among Thorburn's current projects are three LF theaters for **Iwerks Entertainment**.

Crooks leaves Fleet

Pamela Crooks, deputy executive director for public operations at the **Reuben Fleet Science Center** in San Diego left in August after 22 years of service. She started as a volunteer in 1976, quickly moving to a paid position as head of community relations. She had been deputy executive director for eight years.

Crooks tells *MaxImage!* that she plans to do some writing (although not the great American novel, she says) and take on some occasional special projects.

Lemoine on "sabbatical"

Christine Lemoine has announced that she will be taking a break from her work at **Les Productions du Futuroscope** for a few months, starting in September, to consider her options for the future. During that time she can still be reached through the Paris offices of Les Productions du Futuroscope.

Kamberg, Coss are Escape Artists

Designer/director **Mario Kamberg** and producer **Ellen Coss** have formed **Escape Artists, Intl.**, in Los Angeles.

The pair, who created the IMAX 3D Ridefilm ***Race for Atlantis*** at **Caesar's Palace** in Las Vegas, and ***Star Trek: The Experience*** at the Las Vegas Hilton, say the new firm will merge "special format film with themed attraction design for the theme park industry."

Through the Grapevine

We've heard that a well-respected rep of one of the "I" companies is about to switch to the other.

Preview: ISTC '98 in Sydney

*(from **ISTC** on page 1)*

listed as New Films, although the list is subject to change. The films and their distributors are:

Africa's Elephant Kingdom, Imax Corporation.

Encounter in the 3rd Dimension, nWave Pictures.

Everest, MacGillivray Freeman Films.

The Greatest Places, Science Museum of Minnesota.

The IMAX Nutcracker, Imax Corporation.

Mark Twain's America, Sony Pictures Classics, Large Format.

Mysteries of Egypt, Destination Cinema/Museum of Science and Industry.

Passion for Life, Ciudad de las Artes y las Ciencias, S.A.

Wildfire: Feel the Heat, Primesco Communications, Inc.

Encounter in the 3rd Dimension and *Wildfire* are premiering at ISTC. The former will be released later this year, and the latter is slated for an early 1999 opening. The other six features have opened in theaters around the world since last year's meeting in Vancouver. *Passion for Life*, an 8-minute short on Valencia, Spain, originally set for the 1997 New Films session, is now showing in its home theater, **L'Hemisferic**.

One of the year's most anticipated films, Imax's ***T.rex: Back to the Cretaceous***, is not on this list. Despite being all but complete (it is scheduled to premiere in New York on October 6), *T.rex* will be represented in the Films in Progress session by only a clip or trailer. (Imax reportedly has booked the Panasonic theater on Wednesday the 9th, before the conference, for an invitation-only screening.)

Films in Progress

Twenty-two Films In Progress (films that have started shooting LF footage) were presented in Vancouver, including all of the features above. This year that number is up to 29, a one-third increase. They are listed below.

Thirty-six Films In Development (on page 9, along with others not officially in the conference program) will be given time and space on the Trade Show floor in which to present their concepts and materials one-on-one, Sunday 3:30 – 5 p.m.

Panel Discussions

Previously called Concurrent Sessions, five Professional Development Sessions featuring industry leaders will cover a variety of topics of interest to the LF community.

Financing and Developing New Films

Truett Latimer, Houston Museum of Natural Science (moderator); **Jon Corfino, Iwerks Entertainment; Alec Lorimore, MacGillivray Freeman Films; Phil Streather, Principal Media Group.**

Launching Films for Success

Seddon Bennington, Carnegie Science Center (moderator); **Alice Casbara, MacGillivray Freeman Films; Joyce**

Films In Progress

Alien Park	nWave Pictures, Inc.
Atlantis of the Sand	nWave Pictures, Inc.
Aussie Rules – The Game	Total Big Screen Distribution
Baby Animals	Graphic Films, Inc.
The Boxer	Taarna Studios, Inc.
The Californias	Summerhays Films, Inc.
CyberWorld	Imax Corporation
Dolphins	MacGillivray Freeman Films
Extreme	Imax Corporation
Galapagos: The Enchanted Voyage	Imax Corporation/Smithsonian Institution
Gold Fever	Science North
Great Migrations	Houston Museum of Natural Science
Island of the Sharks	Nova Large Format
Jasper & Josephine	Sirius Films
Journey into Amazing Caves	MacGillivray Freeman Films
Mardi Gras	Total Big Screen Distribution
Maximum Coverage	Giant Screen Sports
The Old Man and the Sea	Productions Pascal Blais
Olympic Glory	MegaSystems, Inc.
Siegfried and Roy	Imax Corporation
Solarmax	Heliograph Productions
Sydney: Story of a City	Total Big Screen Distribution
T.rex: Back to the Cretaceous	Imax Corporation
Volcano: The Lost City of Pompeii	Nova Large Format
What the Game Will Be	World Golf Village
Wolves	National Wildlife Federation
The World's Game	Giant Screen Sports
Yangtze: The Great River of China	Dentsu Tec, Inc.
Yosemite	Summerhays Films, Inc.

Underlined titles are 3D.

Sydney's Darling Harbour

Gardella, Gardella Associates; Linda Isaac, Discovery Channel Pictures.

Marketing Cooperation and Competition

Sondra Quinn, Orlando Science Center (moderator); **Barbara Bantivoglio, Liberty Science Center; Mike Boyd, Discovery Channel Pictures; Mary Jane Dodge, Sony-Loews Theatres; Wesley Wenhardt, The Tech Museum**.

Educational Attributes of a Great Film

Emlyn Koster, Liberty Science Center (moderator); **Mike Day, Science Museum of Minnesota; Christopher Palmer, National Wildlife Federation;Ben Shedd, Shedd Productions.**

Changing Film Technology

Michael Gibbon, Imax Corporation (moderator); **Michael Boudry, Computer Film Company; David Keighley, DKP/70mm Inc.; Sean Philips, McLeod Productions; Ben Stassen, nWave Pictures.**

The **Vision 2005** Session, Sunday at 2:30, will offer a panel of seven LF experts a chance to cast their gazes toward the future of the business. The seven are:

Emlyn Koster (moderator), Liberty Science Center; Ken Howarth, Imax Corporation; Jeffrey Kirsch, Reuben Fleet Science Center; Greg MacGillivray, MacGillivray Freeman Films; Christopher Reyna, Imagica USA; Ben Shedd, Shedd Productions, Inc.; Susanne Simpson, Nova Large Format Films.

Other Stuff

Extra-curricular activities include various pre-conference tours of Sydney and other Australian attractions; the **Big Shorts Film Festival** on Wednesday the 9th (see page 3); two meetings for members of the **Museum Film Network** (Wednesday at 4 p.m. and Saturday at 10:30 a.m., both at the Novotel hotel); and a day trip on Tuesday the 15th to **The Edge Cinema**, an 8/70 theater in the Blue Mountains outside Sydney, sponsored by

A Conversation with ISTC President, Jeffrey Kirsch

Dr. Jeffrey Kirsch, executive director of the Reuben H. Fleet Science Center, has been president of the ISTC since January 1996. His term will expire at the end of 1998. MaxImage!*'s James Hyder spoke with him in August.*

In Sydney, the members will vote on changing ISTC's name to the Giant Screen Theater Association. (See August *MaxImage!*) **Has there been a call for a name change?**

Since I've been a member, which goes back to 1983, it has always been on the agenda. We in San Diego are the only place that call ourselves a space theater, so it's kind of ironic that during my presidency we may change it.

Nobody seems to know what a "space theater" is. And whatever name we pick, there are going to be some problems. So we tried to pick one that is a reasonably good umbrella name, without being limiting or confusing.

It seems as though institutional theater building is slowing. Is that of concern to the ISTC?

We expect it to slow. The economics of building LF theaters for museums is such that the major cities can support one 15/70 in the institutional market. Maybe a *huge* city can support two. So how many major cities are there? So we are not nearing saturation, but we're probably halfway there.

The world is changing, and if the commercial ventures are successful and there's more production work in LF, you may see it possible for smaller institutions to get involved.

That would suggest there's more growth potential in 8/70 for institutional theaters. How firmly committed is ISTC to its 15/70 orientation?

This is something the ISTC Board talked about, and there was debate on this issue. I think there has been ignorance of 8/70's potential.

So that barrier may come down?

I think the barrier could come down. I think the linkage among ISTC members is the educational/entertainment/lifelong learning combination. But there are some concerns about quality of presentation, and how far you can go with 8/70 before you're beyond its capabilities. It's something that will be discussed in the future.

Do you see the Large Format Cinema Association (LFCA) as a competitor with ISTC?

I really see them as complementary. I've said this many times before, but I was for [the founding of LFCA]. I know that the LFCA formed out of dissatisfaction with the limits of the ISTC. They saw that there was a need for some other organization to work in certain areas. And basically, I agree with that. I don't think that ISTC is set up to deliver all things to all people. And so I see LFCA as a good thing, as complementary to ISTC, and we've had good relationships with the organization.

You're not concerned that LFCA's conference could become more prominent within the industry, and could hurt attendance at ISTC's conference?

I don't see it as an issue, myself. If the members of ISTC are satisfied with the organization, they will be attending, and the associates that are interested in dealing with that market will be attending. And for those who want to look into other aspects of the medium, the LFCA will play a role. So I don't see any diminution of the importance of ISTC. As the industry grows and develops into different areas that's all part of the equation, and I think we will always have a healthy role to play

ISTC '98 Conference Schedule *(Subject to change)*

Wednesday, September 9		
2 pm	Registration (through 6 pm)	IMAX Theatre, 1st floor
Thursday, September 10		
7:30 am	Registration (through 7 pm)	IMAX Theatre, ground floor
8 am	New Films, Group A ***Mysteries of Egypt*** ***Wildfire: Feel the Heat***	IMAX Theatre
8 am	First Time Attendees' Welcome Breakfast	Park Royal Darling Harbour Blackwattle Bay Room
9:30 am	Coffee Break, Group B	IMAX Theatre, 1st floor
10 am	Coffee Break, Group A	IMAX Theatre, 1st floor
10 am	New Films, Group B ***Mysteries of Egypt*** ***Wildfire: Feel the Heat***	
10:30 am	Developing Members' Workshop	Park Royal Darling Harbour Blackwattle Bay Room
12:15 pm	Lunch, Harbour Cruise	Departs Convention Wharf
2 pm	New Films, Group A ***Encounter in the 3rd Dimension*** ***Africa's Elephant Kingdom***	IMAX Theatre
3:30 pm	Coffee Break, Group B	IMAX Theatre, 1st floor
4 pm	Coffee Break, Group A	IMAX Theatre, 1st floor
4 pm	New Films, Group B ***Encounter in the 3rd Dimension*** ***Africa's Elephant Kingdom***	IMAX Theatre
7 pm	Welcome Reception	Fleet Steps
Friday, September 11		
6:30 am	Registration (through 6 pm)	IMAX Theatre, ground floor
7 am	New Films, Group B ***Everest; The IMAX Nutcracker***	IMAX Theatre
9 am	Coffee Break, Group A	IMAX Theatre, 1st floor
9:30 am	Coffee Break, Group B	IMAX Theatre, 1st floor
10 am	New Films, Group A ***Everest; The IMAX Nutcracker***	IMAX Theatre
2 pm	New Films, Group B ***Passion for Life*** ***The Greatest Places***	IMAX Theatre
2:30 pm	Coffee Break, Group A	IMAX Theatre, 1st floor
3 pm	Coffee Break, Group B	IMAX Theatre, 1st floor
3 pm	New Films, Group A ***Passion for Life*** ***The Greatest Places***	IMAX Theatre
4 pm	**Technical Session**, Group A	IMAX Theatre
7:30 pm	MAC Awards Dinner	Star City Casino

Saturday, September 12		
6:45 am	Registration (through 5 pm)	IMAX Theatre, ground floor
7:15 am	**Films in Progress**, Group A	IMAX Theatre
8 am	Committee Meetings	Convention Centre
10:30 am	Coffee Break	Convention Centre, Foyer
11 am	Professional Development Sessions	Convention Centre
1 pm	Trade Show Opening Lunch	Convention Centre, Banquet Hall
1 pm – 5:30 pm	Trade Show Open	Convention Centre, Banquet Hall
3 pm	ISTC Board Meeting	Convention Centre
7 pm	Olympic Theme Night	Homebush Bay Olympic Park
Sunday, September 13		
6:30 am	Registration (through 5 pm)	IMAX Theatre, ground floor
7:15 am	**Films In Progress**, Group B	IMAX Theatre
8 am – 6 pm	Trade Show open	Convention Centre
10:30 am	Coffee Break	Convention Centre, Banquet Hall
11 am	Regular Members' Meeting	Convention Centre, Pyrmont Rm.
11:40 am	Associate Members' Meeting	Convention Centre, Pyrmont Rm.
12:20 pm	All Member's Meeting	Convention Centre, Pyrmont Rm.
2 pm	**Vision 2005** Panel Discussion	Convention Centre, Pyrmont Rm.
3:30 pm	**Films in Development**	Convention Centre, Banquet Hall
5 pm	Trade Show Closing Function	Convention Centre, Banquet Hall
7 pm	"A Taste of Australia" dinner event	Sydney Cove Passenger Terminal
Monday, September 14		
7:30 am	Registration (through 5 pm)	IMAX Theatre, ground floor
8 am	New Films, Group A ***Mark Twain's America***	IMAX Theatre
9 am	Coffee Break, Group A	IMAX Theatre, 1st floor
9:30 am	Coffee Break, Group B	IMAX Theatre, 1st floor
10 am	New Films, Group B ***Mark Twain's America***	IMAX Theatre
2 pm	**Technical Session**, Group B	IMAX Theatre
5 pm	ISTC Board Meeting	tba
6:30 pm	Farewell Reception	Sydney Opera House
7:30 pm	Opera: *Rigoletto*	Sydney Opera House

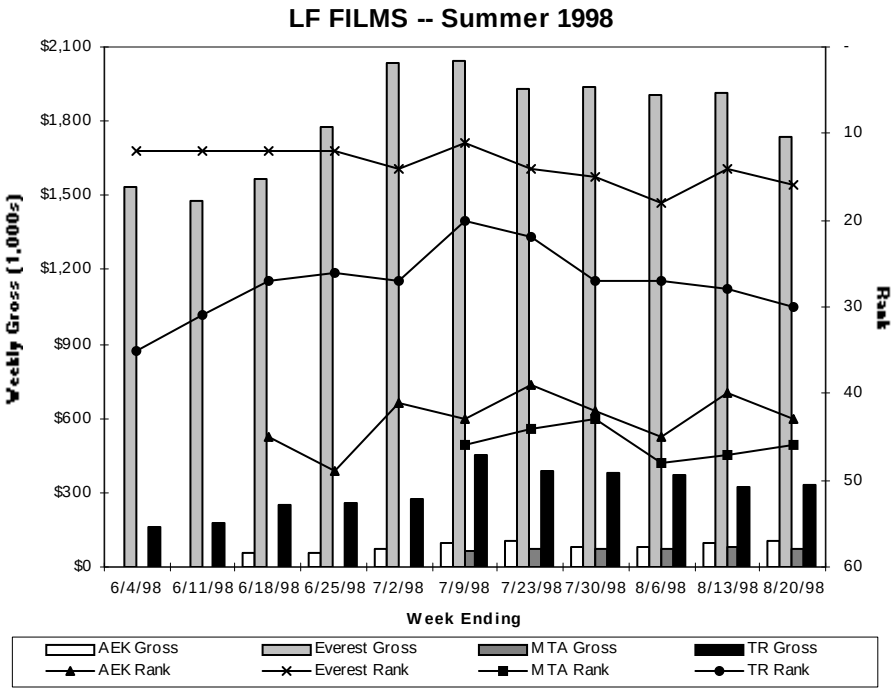
Stunning LF Growth

If any additional evidence were needed of the dramatic growth of the LF industry, we have the information on this page.

For most of the summer, no fewer than four LF films – ***Africa's Elephant Kingdom, Everest, Mark Twain's America,*** and ***Thrill Ride*** – have been within the top 50 highest grossing films in the U.S. despite being shown on substantially fewer screens than their conventional rivals. The chart at right shows their ranks and weekly grosses. (If other LF films are performing as well, they are not reporting stats to the trades.)

The list below shows 64 films currently said to be in development, but does *not* include the 20 films **Big Screen Pictures** is preparing (see article on page 1).

Only seven feature-length films will be released in 1998, down from 1997's ten, but 1999 promises a record 15. See page 10.



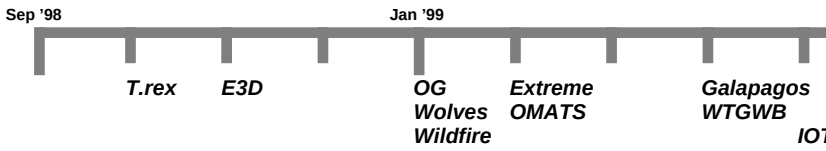
Films In Development

The following 64 films have been announced as being in development, but to our knowledge have not begun shooting LF footage. Films that are currently shooting LF footage are listed in In Production on page 10.

These titles should be considered working titles. An asterisk (*) indicates that the film will be presented at the Films in Development session at the ISTC conference in Sydney. Underlined titles are 3D films.

If you know of any projects that should be listed here (or removed from the list), please get in touch with us.

Amazing Australian Animals*	Reed Communications	+61-8-8231-6300
Aotearao: The Passage*	Total Big Screen Distribution	+61-2-9555-6433
Atmosfeat*	Total Big Screen Distribution	+61-2-9555-6433
Australia*	MacGillivray Freeman Films	949-494-1055
Australia: Island Continent	Outback Films	+61-8-9325-5530
Australia: Land Beyond Time*	Living Pictures Pty Ltd	+61-2 949-5199
Australia: The Land Down Under	Destination Cinema, Inc.	801-392-2001
Bears	National Wildlife Federation	703-790-4077
The Big Dance*	Alter/Vision	773-404-7279
Biodiversity	Blue Mountain Film Associates	914-247-0912
Caribbean*	MacGillivray Freeman Films	949-494-1055
China: Kingdom of the Great Panda	Destination Cinema, Inc.	801-392-2001
China: The Panda Adventure	Imax Corporation	905-403-6500
Cirque de Soleil	Big Screen Pictures	212-833-6790
Coral Reef*	Nova Large Format Films	617-492-2777
Deep Ocean	Image Quest 3D	+44-199-370-4050
Defying Gravity*	Alter/Vision	773-404-7279
Dimension Detective*	Imax Corporation	905-403-6500
Dinosaurs*	MacGillivray Freeman Films	949-494-1055
Endangered Species*	Endangered Films Inc.	416-214-4755
Equus: The Story of the Horse*	Mullion Creek Productions	+61-2-9281-1239
Feel the Wind	Bristol Marketing Group	703-836-2000
Flight of Fancy	Imax Corporation	905-403-6500
Goin' Sonic	Silverlining Productions	415-256-9700
Going for the Gold*	Wild Child Entertainment	203-888-2405
Great Lakes	MediaMatters	415-668-0879
Great Smoky Mountains	World Cinemax Productions	530-934-8827
Grizzly*	Shaftesbury Films, Inc.	416-363-1411
Guiniver's Gifts*	Wild Child Entertainment	203-888-2405
Gulliver's Travels	Imax Corporation	905-403-6500
Hansel and Gretel*	Total Big Screen Distribution	+61-2-9555-6433
The Human Body 3D*	BBC Large Format Films	+44-181-459-7574
Human Odyssey*	SDA Productions, Inc.	514-844-1761
I-52 (Japanese sub)	Cape Verde Explorations, Inc.	703-830-2986
Invisible Worlds*	Nova Large Format Films	617-492-2777
Journey to the Center of the Brain*	Shaftesbury Films, Inc.	416-363-1411
Legends of the Loch*	Principal Large Format	+44-171-928-9882
Living With the Great Bears	Science North	705-522-3701
Makin' Music: The World Tour	Shedd Productions	609-258-4717
Making of America	Summerhays Films, Inc.	619-674-6000
Memories	Imax Corporation	905-403-6500
Mt. Kilimajaro*	Museum of Science, et al	617-589-0266
Natural Disasters*	Graphic Films, Inc.	213-851-4100
Nothing Too Much*	Wild Child Entertainment	203-888-2405
Predators of the Everglades	Destination Cinema, Inc.	801-392-2001
Rhapsody in Red	Sony Pictures Classics	212-833-8391
Rodeo*	Shaftesbury Films, Inc.	416-363-1411
Sky Hero Dreaming	Heliograph Productions	+61-2-66808 877
Sky Riders*	Principal Large Format	+44-171-928-9882
Space Journey*	MacGillivray Freeman Films	949-494-1055
Space Station 3D	Imax Corporation	905-403-6500
Star Trek 3D	Imax Corporation	905-403-6500
Stunts: The Real Thing*	Principal Large Format	+44-171-928-9882
Supertrain	Stephen Low Productions	514-633-6036
Symbol of the North*	SDA Productions, Inc.	514-844-1761
Tesla	Imax Corporation	905-403-6500
Truk Lagoon	MegaSystems Inc.	610-225-7200
Ultimate G's: Flying to the Extreme*	Sky High Entertainment	514-878-8011
The Universe*	Primesco Communications	514-874-9551
Up, Up, and Away*	National Air and Space Museum	202-357-1371
Ursa Major	Imax Corporation	905-403-6500
Water Planet: Incredible Journey*	Stockholm Environment Institute	+46-8-220070
Waterscape*	National Wildlife Federation	703-790-4077
World Party 2000*	Total Big Screen Distribution	+61-2-9555-6433



Underlined titles are 3D

Encounter in the 3rd Dimension

nWave Pictures, Iwerks Entertainment; distributor: nWave (1570), Iwerks (870, attraction, ridefilm); director: Ben Stassen; producer: Charlotte Huggins; screenwriter: Kurt Frey. 3D. Release: Nov. 1998.

– Film is complete.

T.rex: Back to the Cretaceous

Imax Corporation; distributor: Imax; director: Brett Leonard; producers: Antoine Compin, Charis Horton; executive producer: Andrew Gellis; starring Liz Stauber, Peter Horton, Kari Coleman. 3D. Release: Oct. 9, 1998.

– Film is complete.
– Premiere: Sony New York, Oct. 6, 1998.

Wildfire: Feel the Heat

Discovery Channel Pictures; distributor: Primesco; director: Mike Slee; producers: Richard Sattin, Phil Streather; executive producer: Mick Kaczorowski; cinematographer: Rodney Taylor; line producer: Alex Ferguson. Release: early 1999.

– Film is complete.

Olympic Glory

MegaSystems, Inc.; distributor: MegaSystems; director: Kieth Merrill; producers: Scott Swofford, Frank Marshall, Kathleen Kennedy; executive producers: Marshall and Kennedy; cinematographers: Reed Smoot, Todd Christensen, Jack Tankard. Release: Jan. 21, 1998.

– Principal photography is complete.
– September: Editing in Los Angeles.

Wolves

National Wildlife Federation/Wolfco Productions; distributor: Primesco; director, cinematographer: David Douglas; 1st assistant camera: Dylan Reade; sound recordist: Thierry Morlaas-Lurbe; associate producer: Di Roberts; producers: Goulam Amarsy, Pietro Serapiglia; executive producer: Christopher Palmer. Release: Jan. 1999.

– August: Réserve des Laurentides, Quebec; Algonquin Park, Ontario.
– September: shooting aerials and pickups in Idaho and Montana. Principal shooting wraps.
– October: studio shooting of archive materials.

The Old Man and the Sea

Productions Pascal Blais/Panorama Film Studio of Yaroslav/ Imagica Corp./Dentsu Tec/ NHK Enterprises 21; distributor: tba; director (animation): Alexander Petrov; director (live action): Eric Canuel; producer: Michel Sery; executive producer: Bernard Lajoie. Release: early 1999.

– Animation began in Montreal in early 1997 and, at about one minute per month, will be completed by late 1998.
– August: Filmed in Walloon Lake, Michigan.
– September: Studio shooting outside Montreal; editing live action footage begins in Montreal.

Extreme

Extreme Productions; distributor: Imax; director: Jon Long; cinematographer: Bill Reeve; key grip: Chris Wiseman; producers: Long and Neils de Jong Franken; executive producers: de Jong Franken and Peter Beyak. Release: Feb. 1999.

– Principal photography is complete.
– September: Post continues in Alberta.

Galapagos: The Enchanted Voyage

Mandalay Media Arts; distributor: Imax; directors: Al Giddings, Dave Clark; producers: Giddings and Clark; executive producers: Andrew Gellis, Lawrence O'Reilly; executive producers for Mandalay: Peter Guber, Barry Clark; script: Barry Clark. 3D. Release: spring 1999.

– Shooting in Galapagos is complete.
– Some pickups in Galapagos may be needed in December or January.

What the Game Will Be (wt, aka *Golf*)

JQH Film Entertainment; distributor: JQH; director, writer: Bruce Neibaur; producer: Jim Rutherford; executive producer: Ruffin Beckwith; cinematographer: Reed Smoot. Release: spring 1999.

– August: shooting unique golf courses in Egypt, South Africa, Japan, Hawaii.
– September: California, Arizona, Alberta.

Island of the Sharks (wt)

Nova/WGBH, Howard Hall Productions; distributor: Imax; director, cinematographer: Howard Hall; producer: Michelle Hall; executive producer: Susanne Simpson. Release: April 1999.

– September: another month-long trip to Cocos Island, in the Pacific Ocean, 300 miles (480 km) south of Costa Rica.
– World premiere: April 23, 1999, Liberty Science Center, Jersey City, NJ.

Maximum Coverage

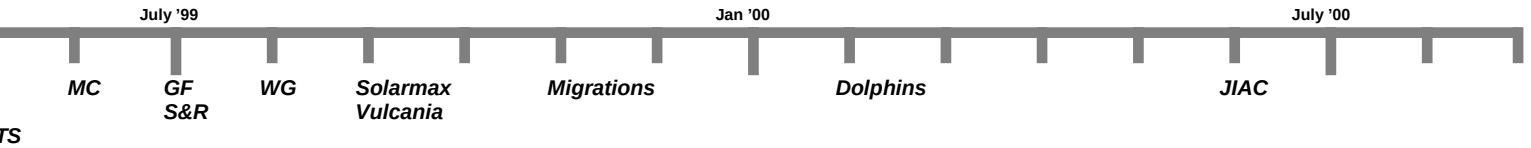
Giant Screen Sports, James D. Stern Productions, NBA Entertainment; director: Jim Stern, Don Kempf; producers Don Kempf, Steve Kempf, Jim Stern; cinematographer: James Neihouse. Release: late spring 1999.

– April – June: filmed Chicago Bulls games and NBA playoffs

Gold Fever

Science North/Gold Fever Films, Inc.; distributor: SK Films; director: David Lickley; cinematographer: Rene Ohashi; narration writer: Stephen Low; producer: Lickley, Doug Macfarlane; executive producer: James Marchbank. Release: summer 1999.

– 80% of principal photography is complete.
– Rough cut is done.
– September – October: aerials in northern Ontario, California coast; shoot gold artifacts in museums in New York and Toronto; film at the Royal Canadi-



an Mint in Ottawa.

Siegfried and Roy (wt)
L-Squared Entertainment; distributor: Imax; director: Brett Leonard; producers: Leonard, Michael Lewis, Lou Gonda; executive producers: Bernie Yuman, Jon Ein, Robert Greenhut; script: Leonard, Lyn Vaus. 3D. Release: July 1999.
– November: Shooting on a stage in L.A.
– December: Shooting on the Mirage's stage in Las Vegas.

The World's Game
Giant Screen Sports, Shue Media, in association with ISL; director: Jonathan Hock; cinematographer: James Neihouse producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: late summer 1999.
– June – July: filmed World Cup games in France.

Solarmax
Heliograph Productions; distributor: tba; director: John Weiley. Release: Sept. 1999
– Future locations: Peru, Mexico, New Mexico, Arizona, Japan, Ireland, France, Germany, Sicily, Denmark, Norway, Australia, Uzbekistan, and near the North Pole.

Vulcania
Rigaud Productions; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemin; producer: Dominique Rigaud. Release: fall 1999.
– September: Indonesia, France.

Great Migrations
Houston Museum of Natural Science/Graphic Films Corp; distributor: HMNS; director: George Casey; producer: Paul Novros. Release: late 1999.
– November: Red crabs and bird colonies at Christmas Island.

Dolphins
MacGillivray Freeman Films, National Wildlife Federation; distributor: MFF; director: Greg MacGillivray; producer: Alec Lorimore; executive producer: Chris Palmer; editor: Steve Judson; script: Tim Cahill. Release: Feb. 2000.
– October: Shooting in California.
– December – January: Shooting in Argentina.

Journey Into Amazing Caves (wt)
MacGillivray Freeman Films; distributor: MFF; director: Steve Judson; producers: Greg MacGillivray, Alec Lorimore; editor: Steve Judson; script: Jack Stephens. Release: June 2000.
– September: Shooting in Greenland.

Also reported to be in production:

Alien Park *nWave Pictures, Inc.*

Atlatis of the Sand *nWave Pictures, Inc.*

Aussie Rules – The Game
Total Big Screen Distribution

Baby Animals *Graphic Films, Inc.*

The Boxer *Taarna Studios*

The Californias *Summerhays Films, Inc.*

CyberWorld *Imax Corporation*

Jasper & Josephine *Sirius Films*

Mardi Gras *Total Big Screen Distribution*

Sydney – Story of a City
Total Big Screen Distribution. director: Bruce Beresford.

Volcano: The Lost City of Pompeii
Nova Large Format

Yangtze: The Great River of China
Dentsu Tec, Inc.

Yosemite *Summerhays Films, Inc.*

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*(from **FIRE** on page 3)*

The shoot was a blast (pun intended). Over the years I have produced commercials, special venue films, and visual effects shots, but never has a shoot day been so much fun! **Sherry O'Connor** (pyro assistant) and I discovered we could actually "play" the fire to the music, from start to finish, and spent most of the afternoon rehearsing to playback. I controlled the valve and release of the propane with a small electrical contact key, and Sherry controlled the "volume" with the propane flow valve.

The sun went down, and the shop grew dark. Time to roll camera. With music blaring, we pounded and valved through three takes – all the film we had. Wow! Video review showed the second take was the best, and we were done. I don't think that in all my years I had ever truly combined all my talents and used them so fully in a single day's work.

The world premiere of **Fire** took place at the first **Big Shorts Film Festival** in Vancouver last September. Knowing that I had a place to exhibit the film gave me the motivation to get it done. The experience of presenting it was great, and I love that my inspiration for this art piece came from a big commercial film like Troopers.

I would love to see more experimentation in the LF arena. Big Shorts affords the LF community an opportunity to try out ideas and break new ground, as well as take stock of what does and doesn't work.

With the Big Shorts III program most likely a part of both the LFCA & ISTC conferences in '99, now is the time to start working on that short film you've always had in mind. Big Shorts is a great place to share these experiments with your colleagues. I know! Showing my film was like receiving a gift that I knew was coming, but didn't know how cool it would really be until that night.

*Don MacBain produced the stop-motion "Kong" sequence for **Special Effects**, and is one of the organizers of the Big Shorts Film Festival. You can find him on the web at www.donmacbain.com.*

Bookings: September 1998 by film

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Key to Status:
A - most frequent or only show.
B - any other regularly scheduled film.
E - evenings or weekends only.
F - festivals or run of less than one month.
S - irregularly for schools, not on public schedule

Film	Theater	Open	Close	Status
AEK	Adelaide	6/10/98	5/31/99	
	Apple Valley	6/12/98	2/99	A
	Calgary EC	9/17/98	12/10/98	
	Cape Town	7/13/98	11/14/98	A
	Irvine	5/8/98	11/1/98	
	Los Angeles CSC	5/1/98	10/15/98	A
	Melbourne	6/26/98	5/31/99	
	Myrtle Beach	6/1/98	12/30/98	
	New York AMNH	9/26/98	6/4/99	
	Omaha	7/1/98	6/30/99	
	Ontario Edw	8/1/98	12/31/98	
	Perth	7/4/98		A
	Sydney	6/4/98	5/31/99	
	Vancouver CN	5/1/98	9/98	A
	Winnipeg	7/1/98	12/31/98	
Africa	Baltimore			S
	Beijing	8/25/97	8/25/99	A
	Boston			S
	Cape Town	7/13/98		S
	Edmonton	7/98	12/98	S
	Fort Lauderdale	9/8/98	10/8/98	F
	Hampton	7/15/98		S
	Itabashi	6/1/98	11/30/98	
	Kurashiki	5/1/98	10/25/98	A
	Macon	3/16/98	9/18/98	A
	New Orleans	9/1/98	1/31/99	A
	Perth	2/98		B
	Reno FP	1/1/98		S
	Sudbury			S
	Syracuse	9/5/98	2/28/99	
	Taipei MCRC	7/1/98	6/1/99	A
	Tampa	12/19/97		S
	Tianjin	1/1/98	12/31/98	
	Tokyo IMAX	4/18/98		B
	Vancouver CN	5/1/98	12/31/98	B
	Winnipeg	8/20/97	12/31/98	
	Xalapa	7/1/98		A
Alamo	San Antonio	1/88	12/99	A
Alaska	Albuquerque	3/1/98	9/1/98	A
	Chiba City	4/1/98	3/31/99	A
	Hampton	7/15/98	1/15/99	A
	Kagoshima	10/1/97	9/30/98	A
	Kansas City Zoo	7/3/98	10/15/98	B
	Katoomba	12/19/97	12/18/98	B
	Nagoya OT	4/1/98	3/31/99	A
	New Orleans	3/6/98	9/30/98	A
	Ohta Sambe	4/1/98	9/30/98	A
	Orlando OSC	8/1/98	11/20/98	A
	Perth	1/98		B
	Poitiers Imax	2/98	12/98	A
	San Diego	3/6/98		S
	Seattle PSC	12/10/97	9/7/98	
	Singapore SC	9/1/98	3/1/99	A
	Taipei MCRC	7/1/98	12/31/98	B
	Tijuana	7/25/98	1/9/99	
	Tokorozawa	7/1/98	9/30/98	
	Tokyo ACM	4/1/98	9/30/98	A
	Toronto OSC	3/6/98		S
	Vancouver CN	4/10/98	12/31/98	B
	Vantaa	9/1/98	8/31/99	A
	Yellowstone	7/1/98	10/15/98	B
Amazon	Apple Valley	9/1/98	2/99	B
	Boston	9/25/98	2/99	A
	Melbourne	2/98	12/98	
	New York AMNH	5/9/98		A
	Paris Def	9/11/98	1/11/99	
	Stockholm	3/6/98	11/19/98	B
	Taipei AM	1/25/98	1/31/99	B
	Vienna	7/3/98	10/1/98	B
Antarc	Alamogordo	3/1/98	9/30/98	A
	Brussels	9/1/98	5/30/99	
	Coomera	12/97	12/98	
	Detroit	1/1/98	12/31/98	
	Fort Lauderdale	9/8/98	10/8/98	F
	Hibbing	6/1/98	12/31/98	
	Lucerne	11/1/97	9/30/98	B
	Perth	2/92		S
	Reno NBS	6/19/98	1/99	S
ATSOT	Barcelona	5/97	11/98	
	Brossard	3/98	10/98	
	Fort Lauderdale	7/3/98		B
	Halifax	9/8/98		
	London Troc	12/12/97		A
	Munich	3/11/98		B
	New York Sony			B
	Sinsheim	9/12/97		B
	Sydney	3/15/98	9/98	
Beavers	Baltimore			S
	Barcelona	12/1/97	12/98	
	Lubbock	5/25/98	9/30/98	
	Munich			S
	Yunelin Hsien 1	1/1/98	2/28/99	
BP	Barcelona	2/22/95	12/31/98	
	Brossard	6/98	9/30/98	
	Brussels	5/13/98	9/13/98	
	Honolulu DCI	1/1/97	12/31/98	
	Lucerne	7/97	12/31/99	B
	Munich	11/6/97		B
	Speyer Imax	5/18/95		S
	Sydney	1/7/98	1/28/99	B
Closed	Bradford	8/29/97	12/98	
CV	Calgary EC	3/21/97	12/31/98	
	Copenhagen	1/22/97	9/1/98	
	Hague	7/2/98	12/31/98	
	Hampton	1/15/98		S
	Hong Kong	2/10/98	9/16/99	B
	Huntsville	10/97		B
	Leon	2/14/98	2/12/99	
	Little Rock	4/15/98	2/28/99	B
	London ONT	4/98	12/31/99	S
	New York AMNH	6/1/97	9/30/98	B
	Santa Clara	8/98	11/2/98	A
	Speyer Dome	7/2/98		A
	Taipei AM	2/4/97	2/4/99	
	Toronto OSC	11/1/97	11/1/99	
	Vancouver SW	11/18/96	11/7/98	B
	Wash NASM	8/8/96	9/6/98	A
DIA	Brussels	5/13/98	9/13/98	
	Duluth	6/6/98	6/30/99	
	Hutchinson			S
	KSC 1	7/21/95		A
	Lucerne	7/1/98	6/30/99	
	Sudbury	10/1/97	9/30/99	S
	Syracuse	1/26/97	9/1/99	
	Valencia Spn	4/17/98	4/16/00	
DIS	Calgary EC	1/1/98	12/31/98	
	Huntsville			A
	Hutchinson	10/15/94	12/31/99	S
	Lucerne	7/1/97	12/31/98	
	Memphis Pink	2/7/98	10/16/98	B
	Perth	2/95		S
	Richmond	5/10/98	9/7/98	B
	Speyer Dome	8/1/97		S
	Tampa	6/1/98		S
	Vancouver CN	10/7/97	12/31/98	
EMSH	Seattle Omni			A
EOTS	Virginia Beach	4/1/98	4/30/01	
Everest	Adelaide	5/8/98	12/31/00	
	Atlanta FMNH	4/98	12/31/98	A
	Baltimore	5/22/98	10/1/98	A
	Barcelona	3/12/98	3/10/99	A
	Birmingham	7/11/98	11/30/98	
	Boston	9/25/98	2/99	B
	Boston	3/6/98	9/24/98	A
	Branson	5/98	4/99	B
	Brussels	4/29/98	9/30/98	
	Cape Town	7/13/98		B
	Charlotte	3/7/98	10/2/98	A
	Chattanooga	3/28/98	9/98	
	Chicago MSI	5/6/98	10/98	A
	Cincinnati	6/13/98	11/6/98	A
	Cleveland	3/27/98		A
	Columbus Mar	9/2/98	1/31/99	
	Copenhagen	4/2/98	2/99	
	Denver	3/13/98	10/8/98	A
	Detroit	5/15/98	8/31/99	
	Dublin IRL	6/6/98	10/22/98	A
	Duluth	6/26/98	12/3/98	A
	Dusseldorf	3/11/98	9/10/98	
	Edmonton	3/28/98	9/27/98	
	Fort Lauderdale	7/3/98		B
	Fort Worth	3/27/98	11/12/98	
	Gatlinburg	7/15/98	6/14/99	
	Hague	4/23/98	4/22/99	
	Halifax	5/20/98	9/19/98	A
	Hampton	5/22/98		B
	Hastings	3/23/98	9/21/98	A
	Houston MNS	5/30/98		B
	Hutchinson	3/12/98	9/98	A
	Indianapolis CMI	5/22/98	9/10/98	
	Irvine	3/6/98	9/5/98	
	Jersey City	6/1/98	10/14/98	A
	Kansas City Zoo	5/15/98	9/14/98	B
	Las Vegas CP	3/6/98	9/5/98	
	Little Rock	5/16/98	12/31/98	
	London Troc	3/10/98	9/15/98	
	Louisville	6/6/98	10/6/98	A
	Lubbock	5/1/98	9/5/98	
	Lucerne	3/20/98		A
	Madrid	3/11/98	3/10/99	
	Melbourne	5/98	12/11/00	
	Milwaukee	3/7/98	12/11/98	A
	Montreal VP	4/3/98	10/31/98	A
	Munich	3/98	9/10/98	A
	Myrtle Beach	7/1/98	7/31/99	
	New Orleans	5/21/98		
	Norwalk	6/19/98	12/31/98	A
	Norwalk	9/8/98	12/31/98	
	Nyack	9/98	12/31/98	

Film	Theater	Open	Close	Status
	Ontario Edw	5/98	9/13/98	
	Orlando OSC	8/1/98	11/30/98	B
	Oslo	4/22/98	4/30/99	
	Paris Def	3/11/98	12/31/98	A
	Pensacola	3/6/98	9/15/98	
	Philadelphia	4/3/98	9/10/98	A
	Pittsburgh	5/15/98	12/10/98	A
	Portland	5/29/98	1/2/99	
	Providence	9/98	3/99	
	Puebla	6/98	10/15/98	
	Quebec	6/23/98	10/26/98	A
	Regina	6/15/98		
	Reno FP	6/19/98	1/4/99	A
	Reno NBS	6/19/98	12/98	A
	Richmond	4/3/98	9/7/98	A
	Rotterdam	4/23/98		A
	Saint Augustine	4/15/98	1/1/99	
	Saint Louis SC	9/98	1/7/99	
	Saint Paul	6/20/98	12/31/98	
	San Antonio	5/1/98	9/5/98	
	San Diego	7/3/98	11/5/98	B
	Sedona	7/98	12/98	B
	Singapore SC	3/10/98	9/30/98	A
	Speyer Imax	4/3/98	12/10/99	A
	Spokane	4/4/98	9/15/98	
	Stockholm	4/22/98	11/19/98	A
	Sydney	3/15/98	12/31/00	
	Syracuse	4/30/98	11/1/98	
	Taichung	7/1/98		
	Tampa	5/22/98	11/19/98	A
	Vancouver SW	3/13/98	11/5/98	A
	Vienna	7/3/98	10/1/98	B
	Wash NASM	3/5/98	12/31/98	E
	Yellowstone	7/15/98	9/30/99	
	Zion	7/1/98	6/30/99	
FEOC	Charlotte	3/7/98	10/2/98	B
FITS	Poitiers MC	2/97	11/98	A
Flyers	Warner Robins	7/92		A
FMHG	Virginia Beach	6/16/97	6/15/00	
FOK	London ONT	6/1/97		S
	Speyer Dome	8/1/97		E
	Winnipeg	3/10/93	12/31/98	
GAW	Saint Louis Arch	3/3/97	3/31/99	A
GBR	Osaka ST	5/29/98	11/23/98	A
GC	Alamogordo	7/1/98	9/30/98	A
	Cape Town	7/13/98		S
	Corsicana	8/1/98	2/1/99	
	Dusseldorf	7/98	12/99	
	Gatlinburg	7/1/98	6/30/99	
	Katoomba	7/9/98	1/9/99	
	Madrid	10/16/97	10/15/98	
	Omaha	7/3/98	11/25/98	
	Ontario Mills	7/3/98	11/12/98	A
	Oslo	5/98	8/1/99	
	Singapore DC	5/1/98	12/1/98	
	Speyer Imax	5/19/95		B
	Stockholm	4/4/98	11/19/98	B
	Victoria	6/24/98	2/99	
GP	Atlanta FMNH	5/1/98	9/30/98	A
	Munich	6/98	12/98	B
	Philadelphia	9/11/98	3/11/99	A
	Singapore SC	6/3/98	11/30/98	B
	Vienna	7/3/98	10/1/98	A
HCBTD	San Simeon			A
HD	Sinsheim	5/15/98		A
	Tokyo IMAX	7/18/98	9/30/98	
Heart	Dollywood	4/10/94		A
HH	Honolulu DCI	12/2/91		A
	Taichung	10/17/97		
IA	Seoul	5/2/98	9/4/98	A
Imagine	Munich	11/27/97	12/31/98	B
	Virginia Beach	4/1/98	4/30/01	
ITD	Adelaide	5/8/98	2/28/99	
	Apple Valley	3/29/97	2/99	A
	Barcelona	2/22/96		
	Chattanooga	4/1/97	5/3/01	B
	Fort Lauderdale	9/8/98	10/8/98	F
	Fort Lauderdale	6/4/97	11/30/99	B
	Galveston	7/4/98	11/25/98	B
	Honolulu DCI	7/1/97	12/31/98	
	Irvine	1/1/98	12/31/98	S
	Kaohsiung	7/1/98	6/30/99	
	Las Vegas Lux	6/27/97	12/31/98	B
	London ONT	8/1/98		B
	Los Angeles CSC	5/1/98	10/15/98	B
	Myrtle Beach	6/1/98	10/1/98	
	New Orleans	3/1/96		
	New York Sony			S
	Nyack	9/3/98	1/20/00	
	Omaha	3/29/98	3/31/99	
	Ontario Edw	11/26/97	12/30/99	B
	Orlando Muv	7/3/98	11/30/00	
	Poitiers Solido	2/98	11/98	A
	Tempe	3/5/98	9/4/99	
	Tokyo IMAX	4/18/98		B
	Virginia Beach	6/15/96	4/30/01	
L5	Fort Lauderdale	12/14/97	10/31/98	S
	Fort Lauderdale	9/8/98	10/8/98	F
	Galveston	7/4/98	11/26/98	
	Kaohsiung	11/9/97	5/8/99	
	KSC 2	10/12/96		A
	London Troc	6/20/98	10/31/99	
	Ontario Edw	7/1/98	12/31/98	
	Sinsheim	10/26/96		B
	Sydney	8/6/98	2/28/99	B
	Tokyo IMAX	4/18/98		A
	Yokohama	4/1/98	3/31/99	A
LB	Munich	11/27/97	12/31/98	B
	Sinsheim	6/98		S
	Taejon Sci	7/1/97	6/30/99	
LS	Cleveland	3/27/98		B
	Dublin IRL	6/6/98	10/22/99	B
	Dusseldorf	7/16/98	1/15/99	
	Hastings	9/22/98	3/22/99	B
	Hutchinson			S
	Katoomba	6/6/98	2/19/99	
	Laie	5/1/95		A
	Las Vegas CP	5/21/98	11/20/98	
	Madrid	4/1/98	3/1/99	
	Norfolk	6/1/94		A
	Perth	6/95		S
	Portland	4/1/97	10/1/98	
	Rochester MSC	9/1/98	1/1/99	
	Speyer Dome	11/19/97		B
	Stockholm	4/24/98	11/19/98	B
	Sydney	7/22/98	1/22/99	
	Xalapa	7/1/98	10/30/98	B
MG	London ONT	9/16/97		S
MOE	Dallas SP	9/25/98		
	Hull	6/2/98	12/2/98	A
	Mexico City	7/6/98	3/5/99	A
MOF	Edmonton	6/30/98	9/19/98	
	Hastings	6/9/98	12/7/98	B
	Jersey City	6/1/98	10/14/98	B
	Louisville	5/7/98	10/6/98	B
	Lucerne	5/11/98	7/31/99	B
	Montreal VP	4/3/98	10/18/98	B
	Pensacola	11/8/96		A
	Pittsburgh	5/15/98	9/6/98	E
	Portland	6/1/98	11/20/98	B
	Regina	3/28/98	10/1/98	B
	Speyer Dome	12/5/97		A
	Tempe	8/6/98	1/5/99	
	Winnipeg	5/30/98	10/31/98	
MOTM	Bochum	12/1/97	9/30/98	
	Houston MNS	7/10/98		B
	Munich	11/6/97	9/30/98	B
MTA	Chicago NP	7/1/98	12/98	
	Irvine	7/98	12/98	
	New York Sony	7/98	7/99	
	Ontario Mills	7/3/98	11/12/98	A
	Osaka SM	7/98	2/99	
MTM	Branson	3/1/98	2/28/99	B
	Calgary EC	9/5/98	1/5/99	
	Copenhagen	10/23/97	10/23/98	
	Dallas SP	5/22/98	9/24/98	B
	Edmonton	1/9/98	12/31/98	
	Hampton	3/28/98	9/9/98	B
	Huntsville	6/3/98	5/1/00	
	Hutchinson	11/14/97	12/31/98	B
	Ichikawa	8/1/98	11/30/98	
	Kagoshima	4/1/98	9/30/98	
	Kitakyushu	4/1/98	3/31/00	
	KSC 1	5/21/97		A
	Lucerne	7/1/98	6/30/00	
	Omiya	3/14/98	9/6/98	A
	Poitiers Omni	2/1/98	2/28/99	
	Seattle PSC	3/3/98	9/30/98	
	Tokyo IMAX	6/13/98		B
	Wash NASM	5/21/97	9/6/98	B
Niagara	Niagara	1/87		A
OTW	Seoul	9/5/98	3/4/99	A
Ozarks	Branson	1/1/93	12/31/99	A
PO	Laie	1/96		A
ROF	Baltimore			S
	Honolulu DCI	1/18/94		B
	Kansas City Zoo	1/17/98	7/3/99	B
	Perth	10/91		S
	Speyer Dome	8/1/97		B
	Tampa	3/27/98		S
RSATM	Bochum	6/15/98	6/14/00	
	Lucerne	7/1/98		E
	Montpelier	6/21/98	6/20/99	
	Oslo	7/4/98	7/3/00	
	Quebec	7/19/96	9/30/98	E
	Sydney	5/15/97	5/1/99	E
SC	Baltimore			S
	Boston			S
	Huntsville	6/6/98	9/8/98	
	Philadelphia	2/5/98	9/10/98	B
	Richmond	8/7/98	9/7/98	
SE	Baltimore	3/1/97		S
	Dayton	6/5/98	9/7/98	
	Detroit	9/2/97	6/30/99	B
	Fort Lauderdale	9/8/98	10/8/98	F
	Fort Lauderdale	4/17/98	10/31/98	B
	Memphis Pink	5/30/98	10/16/98	A
	Sudbury	1/30/98	6/30/99	B
	Tampa	9/1/97		S
	Toronto OSC	5/31/97	3/31/02	B
	Wash NASM	10/31/97	9/6/98	E
Seasons	Philadelphia	9/11/98	11/12/99	B
Sedona	Sedona	3/28/98	10/31/98	A
SI	London ONT	12/97		S
	Mexico City	5/1/98	12/31/98	A
	Taejon Earth	7/1/97	6/30/99	A
SOLOE	Barcelona	3/26/98	3/5/99	B
	Calgary EC	3/16/95	12/31/98	
	Houston MNS	7/1/98	6/30/00	
	London ONT	12/1/96		S
	Vila Franca	11/20/97	11/20/98	
Speed	Valencia Spn	4/21/98	6/30/00	
SSpdwy	Albuquerque	9/1/98	3/1/99	A
	Baltimore	9/25/98	11/98	E
	Baltimore	5/22/98		S
	Dallas SP	5/22/98	9/24/98	B
	Dayton	5/23/98	9/3/98	A
	Denver	5/22/98	10/8/98	E
	Gurnee	4/18/98	11/1/98	
	Hutchinson	5/15/98	11/98	B
	Indianapolis WR	4/2/98	9/30/98	A
	Little Rock	8/28/98		

Film	Theater	Open	Close	Status
	London ONT	4/3/98	10/3/98	A
	Norwalk	6/19/98	12/31/98	B
	Orlando Muv	5/31/98	1/1/99	
	Rochester MSC	3/13/98		
	Saint Louis SC	5/29/98	9/10/98	
	Speyer Imax	4/2/98	10/31/98	B
	Vancouver SW	7/15/98	9/6/98	B
SSymph	Nagano Hot	10/96	12/98	A
T40	Boston	7/1/98	9/7/98	B
	Charlotte	5/15/98	10/2/98	B
	Halifax	5/27/98	9/19/98	B
	Hull	6/2/98	9/7/98	
	Indianapolis WR	7/7/98	12/31/98	
	Las Vegas Lux	6/15/98	9/30/98	
	Poitiers Imax	9/15/98	10/15/98	
	Scottsdale	6/25/98	9/25/98	
	Vancouver SW	7/15/98	3/14/99	E
T90	Hampton	11/27/97	9/9/98	B
	Norwalk	1/1/98	11/19/98	E
TBAA	Chicago MSI	2/1/96	2/1/99	S
	Phoenix	10/4/97	12/31/99	B
TF	Dayton	1/1/97	12/31/99	
	Tampa	5/22/98	9/3/98	B
	Warner Robins	7/92		A
	Wash NASM	7/1/76		A
TR	Aguascalientes	4/98		
	Baltimore	5/8/98	10/1/98	E
	Bogota	8/16/98		
	Branson	3/98		
	Calgary EC	6/98	10/98	
	Charlotte	7/3/98	10/2/98	A
	Chiba City	4/98	11/98	
	Copenhagen	12/97	12/98	
	Dallas SP	3/6/98	9/24/98	A
	Dublin IRL	8/15/98		
	Edmonton	6/98	10/98	
	Fort Lauderdale	7/3/98		A
	Fort Lauderdale		12/31/98	A
	Galveston	5/23/98		B
	Halifax	4/98	9/98	
	Hull	4/98		
	London ONT	8/21/98	12/20/98	A
	Lubbock	7/98		
	Melbourne	3/98		
	Milwaukee	6/6/98	10/2/98	B
	Montpelier	4/98	11/98	
	Myrtle Beach	6/98	9/98	
	Ohta Gumma	4/98	10/98	
	Oslo	7/98		
	Paris Def	6/98		
	Paris Geo	6/25/98		B
	Perth	4/98		A
	Philadelphia	2/5/98	9/10/98	E
	Regina	6/15/98		A
	San Diego	7/3/98		A
	Sandusky	4/98		A
	Sasebo	8/98	10/98	
	Scottsdale	6/98	10/98	
	Seattle PSC	5/98	11/98	
	Seville	7/98		
	Shakopee	5/9/98	9/30/98	A
	Spokane	5/98		
	Stockholm	4/24/98	11/19/98	B
	Tijuana	3/98	3/99	
	Tondabayashi	4/1/98	10/7/98	A
	Toronto OP	3/6/98	9/98	A
	Toronto OSC	3/6/98	9/98	A
	Valencia Spn	3/98		
TRF	Boston			S
	Tampa			S
TTL	Baltimore			S
	Bogota	6/20/98	4/20/99	
	Boston			S
	Dallas SP	5/22/98	9/24/98	B
	Fort Lauderdale	9/8/98	10/8/98	F
	Oulu	4/28/98	4/27/99	A
	Pittsburgh	9/7/98	12/10/98	E
	Tampa	7/1/95		S
VLBP	Shima	1/96	12/98	
WABOS	Copenhagen	6/1/96	9/1/98	
	Valencia Spn	4/17/98	4/16/00	
WATE	Katoomba	6/1/97		A
Whales	Calcutta	7/1/98	6/30/99	
	Cape Town	7/13/98		S
	Chicago MSI	5/98	9/1/98	B
	Dusseldorf	7/16/98	11/16/98	
	Honolulu DCI	1/15/97		B
	Kansas City Zoo	7/4/98	1/15/99	A
	Lucerne	7/1/97	9/30/98	E
	Macon	5/10/97		
	Munich	1/3/97		B
	Ontario Mills	7/3/98	11/12/98	B
	Phoenix	5/16/98	11/13/98	A
	Quebec	6/23/98	10/26/98	B
	Sagamihara	4/20/98	10/20/98	
	San Antonio	1/15/98	12/31/98	
	Seattle Omni	7/18/97		B
	Speyer Imax	6/27/97		A
	Sudbury	6/19/98	1/18/99	A
	Tampa	6/21/97		S
	Toronto OP	9/15/97	9/14/98	
	Victoria	6/24/98	6/24/99	
	Virginia Beach	12/20/96	12/20/98	
WOC	Chiba City	4/98	11/98	
	Galveston	4/98	9/98	
	Madrid	5/97	11/98	
	Melbourne	5/98	11/98	
	Montpelier	6/98	3/99	
	Poitiers Imax 3D	5/98	5/99	A
	Sinsheim	2/21/98		
Yell	Macon	1/20/97		
	Sudbury	6/19/98	12/20/98	B
	Yellowstone	5/1/98	10/15/98	A
ZC	Baltimore	9/25/98	11/98	E
	Zion	4/1/98	10/31/98	A

September 1998 by Theater

Theater	Film	Open	Close	Status
Adelaide	AEK	6/10/98	5/31/99	
	Everest	5/8/98	12/31/00	
	ITD	5/8/98	2/28/99	
Aguascalientes	TR	4/98		
Alamogordo	Antarc	3/1/98	9/30/98	A
	GC	7/1/98	9/30/98	A
Albuquerque	Alaska	3/1/98	9/1/98	A
	SSpdwy	9/1/98	3/1/99	A
Apple Valley	AEK	6/12/98	2/99	A
	Amazon	9/1/98	2/99	B
	ITD	3/29/97	2/99	A
Atlanta FMNH	Everest	4/98	12/31/98	A
	GP	5/1/98	9/30/98	A
Baltimore	Africa			S
	Beavers			S
	Everest	5/22/98	10/1/98	A
	ROF			S
	SC			S
	SE	3/1/97		S
	SSpdwy	5/22/98		S
	SSpdwy	9/25/98	11/98	E
	TR	5/8/98	10/1/98	E
	TTL			S
	ZC	9/25/98	11/98	E
Barcelona	ATSOT	5/97	11/98	
	Beavers	12/1/97	12/98	
	BP	2/22/95	12/31/98	
	Everest	3/12/98	3/10/99	A
	ITD	2/22/96		
	SOLOE	3/26/98	3/5/99	B
Beijing	Africa	8/25/97	8/25/99	A
Birmingham	Everest	7/11/98	11/30/98	
Bochum	MOTM	12/1/97	9/30/98	
	RSATM	6/15/98	6/14/00	
Bogota	TR	8/16/98		
	TTL	6/20/98	4/20/99	
Boston	Africa			S
	Amazon	9/25/98	2/99	A
	Everest	9/25/98	2/99	B
	Everest	3/6/98	9/24/98	A
	SC			S
	T40	7/1/98	9/7/98	B
	TRF			S
	TTL			S
Bradford	Closed	8/29/97	12/98	
Branson	Everest	5/98	4/99	B
	MTM	3/1/98	2/28/99	B
	Ozarks	1/1/93	12/31/99	A
	TR	3/98		
Brossard	ATSOT	3/98	10/98	
	BP	6/98	9/30/98	
Brussels	Antarc	9/1/98	5/30/99	
	BP	5/13/98	9/13/98	
	DIA	5/13/98	9/13/98	
	Everest	4/29/98	9/30/98	
Calcutta	Whales	7/1/98	6/30/99	
Calgary EC	AEK	9/17/98	12/10/98	
	CV	3/21/97	12/31/98	
	DIS	1/1/98	12/31/98	
	MTM	9/5/98	1/5/99	
	SOLOE	3/16/95	12/31/98	
	TR	6/98	10/98	
Cape Town	AEK	7/13/98	11/14/98	A
	Africa	7/13/98		S
	Everest	7/13/98		B
	GC	7/13/98		S
	Whales	7/13/98		S
Charlotte	Everest	3/7/98	10/2/98	A
	FEOC	3/7/98	10/2/98	B
	T40	5/15/98	10/2/98	B
	TR	7/3/98	10/2/98	A
Chattanooga	Everest	3/28/98	9/98	
	ITD	4/1/97	5/3/01	B
Chiba City	Alaska	4/1/98	3/31/99	A
	TR	4/98	11/98	
	WOC	4/98	11/98	
Chicago MSI	Everest	5/6/98	10/98	A
	TBAA	2/1/96	2/1/99	S
	Whales	5/98	9/1/98	B
Chicago NP	MTA	7/1/98	12/98	
Cincinnati	Everest	6/13/98	11/6/98	A
Cleveland	Everest	3/27/98		A
	LS	3/27/98		B
Columbus Mar	Everest	9/2/98	1/31/99	
Coomera	Antarc	12/97	12/98	
Copenhagen	CV	1/22/97	9/1/98	
	Everest	4/2/98	2/99	

Theater	Film	Open	Close	Status
	MTM	10/23/97	10/23/98	
	TR	12/97	12/98	
	WABOS	6/1/96	9/1/98	
Corsicana	GC	8/1/98	2/1/99	
Dallas SP	MOE	9/25/98		
	MTM	5/22/98	9/24/98	B
	SSpdwy	5/22/98	9/24/98	B
	TR	3/6/98	9/24/98	A
	TTL	5/22/98	9/24/98	B
Dayton	SE	6/5/98	9/7/98	
	SSpdwy	5/23/98	9/3/98	A
	TF	1/1/97	12/31/99	
Denver	Everest	3/13/98	10/8/98	A
	SSpdwy	5/22/98	10/8/98	E
Detroit	Antarc	1/1/98	12/31/98	
	Everest	5/15/98	8/31/99	
	SE	9/2/97	6/30/99	B
Dollywood	Heart	4/10/94		A
Dublin IRL	Everest	6/6/98	10/22/98	A
	LS	6/6/98	10/22/99	B
	TR	8/15/98		
Duluth	DIA	6/6/98	6/30/99	
	Everest	6/26/98	12/3/98	A
Dusseldorf	Everest	3/11/98	9/10/98	
	GC	7/98	12/99	
	LS	7/16/98	1/15/99	
	Whales	7/16/98	11/16/98	
Edmonton	Africa	7/98	12/98	S
	Everest	3/28/98	9/27/98	
	MOF	6/30/98	9/19/98	
	MTM	1/9/98	12/31/98	
	TR	6/98	10/98	
Fort Lauderdale	Africa	9/8/98	10/8/98	F
	Antarc	9/8/98	10/8/98	F
	ATSOT	7/3/98		B
	Everest	7/3/98		B
	ITD	6/4/97	11/30/99	B
	ITD	9/8/98	10/8/98	F
	L5	9/8/98	10/8/98	F
	L5	12/14/97	10/31/98	S
	SE	4/17/98	10/31/98	B
	SE	9/8/98	10/8/98	F
	TR	7/3/98		A
	TR		12/31/98	A
	TTL	9/8/98	10/8/98	F
Fort Worth	Everest	3/27/98	11/12/98	
Galveston	ITD	7/4/98	11/25/98	B
	L5	7/4/98	11/26/98	
	TR	5/23/98		B
	WOC	4/98	9/98	
Gatlinburg	Everest	7/15/98	6/14/99	
	GC	7/1/98	6/30/99	
Gurnee	SSpdwy	4/18/98	11/1/98	
Hague	CV	7/2/98	12/31/98	
	Everest	4/23/98	4/22/99	
Halifax	ATSOT	9/8/98		
	Everest	5/20/98	9/19/98	A
	T40	5/27/98	9/19/98	B
	TR	4/98	9/98	
Hampton	Africa	7/15/98		S
	Alaska	7/15/98	1/15/99	A
	CV	1/15/98		S
	Everest	5/22/98		B
	MTM	3/28/98	9/9/98	B
	T90	11/27/97	9/9/98	B
Hastings	Everest	3/23/98	9/21/98	A
	LS	9/22/98	3/22/99	B
	MOF	6/9/98	12/7/98	B
Hibbing	Antarc	6/1/98	12/31/98	
Hong Kong	CV	2/10/98	9/16/99	B
Honolulu DCI	BP	1/1/97	12/31/98	
	HH	12/2/91		A
	ITD	7/1/97	12/31/98	
	ROF	1/18/94		B
	Whales	1/15/97		B
Houston MNS	Everest	5/30/98		B
	MOTM	7/10/98		B
	SOLOE	7/1/98	6/30/00	
Hull	MOE	6/2/98	12/2/98	A
	T40	6/2/98	9/7/98	
	TR	4/98		
Huntsville	CV	10/97		B
	DIS			A
	MTM	6/3/98	5/1/00	
	SC	6/6/98	9/8/98	
Hutchinson	DIA			S
	DIS	10/15/94	12/31/99	S
	Everest	3/12/98	9/98	A
	LS			S
	MTM	11/14/97	12/31/98	B
	SSpdwy	5/15/98	11/98	B
Ichikawa	MTM	8/1/98	11/30/98	
Indianapolis CMI	Everest	5/22/98	9/10/98	
Indianapolis WR	SSpdwy	4/2/98	9/30/98	A
	T40	7/7/98	12/31/98	
Irvine	AEK	5/8/98	11/1/98	
	Everest	3/6/98	9/5/98	
	ITD	1/1/98	12/31/98	S
	MTA	7/98	12/98	
Itabashi	Africa	6/1/98	11/30/98	
Jersey City	Everest	6/1/98	10/14/98	A
	MOF	6/1/98	10/14/98	B
Kagoshima	Alaska	10/1/97	9/30/98	A
	MTM	4/1/98	9/30/98	
Kansas City Zoo	Alaska	7/3/98	10/15/98	B
	Everest	5/15/98	9/14/98	B
	ROF	1/17/98	7/3/99	B
	Whales	7/4/98	1/15/99	A
Kaohsiung	ITD	7/1/98	6/30/99	
	L5	11/9/97	5/8/99	
Katoomba	Alaska	12/19/97	12/18/98	B
	GC	7/9/98	1/9/99	
	LS	6/6/98	2/19/99	
	WATE	6/1/97		A
Kitakyushu	MTM	4/1/98	3/31/00	
KSC 1	DIA	7/21/95		A
	MTM	5/21/97		A
KSC 2	L5	10/12/96		A
Kurashiki	Africa	5/1/98	10/25/98	A
Laie	LS	5/1/95		A
	PO	1/96		A
Las Vegas CP	Everest	3/6/98	9/5/98	
	LS	5/21/98	11/20/98	
Las Vegas Lux	ITD	6/27/97	12/31/98	B
	T40	6/15/98	9/30/98	
Leon	CV	2/14/98	2/12/99	
Little Rock	CV	4/15/98	2/28/99	B
	Everest	5/16/98	12/31/98	
	SSpdwy	8/28/98		
London ONT	CV	4/98	12/31/99	S
	FOK	6/1/97		S
	ITD	8/1/98		B
	MG	9/16/97		S
	SI	12/97		S
	SOLOE	12/1/96		S
	SSpdwy	4/3/98	10/3/98	A
	TR	8/21/98	12/20/98	A
London Troc	ATSOT	12/12/97		A
	Everest	3/10/98	9/15/98	
	L5	6/20/98	10/31/99	
Los Angeles CSC	AEK	5/1/98	10/15/98	A
	ITD	5/1/98	10/15/98	B
Louisville	Everest	6/6/98	10/6/98	A
	MOF	5/7/98	10/6/98	B
Lubbock	Beavers	5/25/98	9/30/98	
	Everest	5/1/98	9/5/98	
	TR	7/98		
Lucerne	Antarc	11/1/97	9/30/98	B
	BP	7/97	12/31/99	B
	DIA	7/1/98	6/30/99	
	DIS	7/1/97	12/31/98	
	Everest	3/20/98		A
	MOF	5/11/98	7/31/99	B
	MTM	7/1/98	6/30/00	
	RSATM	7/1/98		E
	Whales	7/1/97	9/30/98	E
Macon	Africa	3/16/98	9/18/98	A
	Whales	5/10/97		
	Yell	1/20/97		
Madrid	Everest	3/11/98	3/10/99	
	GC	10/16/97	10/15/98	
	LS	4/1/98	3/1/99	
	WOC	5/97	11/98	
Melbourne	AEK	6/26/98	5/31/99	
	Amazon	2/98	12/98	
	Everest	5/98	12/11/00	
	TR	3/98		
	WOC	5/98	11/98	
Memphis Pink	DIS	2/7/98	10/16/98	B
	SE	5/30/98	10/16/98	A
Mexico City	MOE	7/6/98	3/5/99	A
	SI	5/1/98	12/31/98	A
Milwaukee	Everest	3/7/98	12/11/98	A
	TR	6/6/98	10/2/98	B
Montpelier	RSATM	6/21/98	6/20/99	
	TR	4/98	11/98	
	WOC	6/98	3/99	
Montreal VP	Everest	4/3/98	10/31/98	A
	MOF	4/3/98	10/18/98	B
Munich	ATSOT	3/11/98		B
	Beavers			S
	BP	11/6/97		B
	Everest	3/98	9/10/98	A
	GP	6/98	12/98	B
	Imagine	11/27/97	12/31/98	B
	LB	11/27/97	12/31/98	B
	MOTM	11/6/97	9/30/98	B
	Whales	1/3/97		B
Myrtle Beach	AEK	6/1/98	12/30/98	
	Everest	7/1/98	7/31/99	
	ITD	6/1/98	10/1/98	
	TR	6/98	9/98	
Nagano Hot	SSymph	10/96	12/98	A
Nagoya OT	Alaska	4/1/98	3/31/99	A
New Orleans	Africa	9/1/98	1/31/99	A
	Alaska	3/6/98	9/30/98	A
	Everest	5/21/98		
	ITD	3/1/96		
New York AMNH	AEK	9/26/98	6/4/99	
	Amazon	5/9/98		A
	CV	6/1/97	9/30/98	B
New York Sony	ATSOT			B
	ITD			S
	MTA	7/98	7/99	
Niagara	Niagara	1/87		A
Norfolk	LS	6/1/94		A
Norwalk	Everest	6/19/98	12/31/98	A
	Everest	9/8/98	12/31/98	
	SSpdwy	6/19/98	12/31/98	B
	T90	1/1/98	11/19/98	E
Nyack	Everest	9/98	12/31/98	
	ITD	9/3/98	1/20/00	
Ohta Gumma	TR	4/98	10/98	
Ohta Sambe	Alaska	4/1/98	9/30/98	A
Omaha	AEK	7/1/98	6/30/99	
	GC	7/3/98	11/25/98	
	ITD	3/29/98	3/31/99	
Omiya	MTM	3/14/98	9/6/98	A
Ontario Edw	AEK	8/1/98	12/31/98	

Theater	Film	Open	Close	Status
	Everest	5/98	9/13/98	
	ITD	11/26/97	12/30/99	B
	L5	7/1/98	12/31/98	
Ontario Mills	GC	7/3/98	11/12/98	A
	MTA	7/3/98	11/12/98	A
	Whales	7/3/98	11/12/98	B
Orlando Muv	ITD	7/3/98	11/30/00	
	SSpdwy	5/31/98	1/1/99	
Orlando OSC	Alaska	8/1/98	11/20/98	A
	Everest	8/1/98	11/30/98	B
Osaka SM	MTA	7/98	2/99	
Osaka ST	GBR	5/29/98	11/23/98	A
Oslo	Everest	4/22/98	4/30/99	
	GC	5/98	8/1/99	
	RSATM	7/4/98	7/3/00	
	TR	7/98		
Oulu	TTL	4/28/98	4/27/99	A
Paris Def	Amazon	9/11/98	1/11/99	
	Everest	3/11/98	12/31/98	A
	TR	6/98		
Paris Geo	TR	6/25/98		B
Pensacola	Everest	3/6/98	9/15/98	
	MOF	11/8/96		A
Perth	AEK	7/4/98		A
	Africa	2/98		B
	Alaska	1/98		B
	Antarc	2/92		S
	DIS	2/95		S
	LS	6/95		S
	ROF	10/91		S
	TR	4/98		A
Philadelphia	Everest	4/3/98	9/10/98	A
	GP	9/11/98	3/11/99	A
	SC	2/5/98	9/10/98	B
	Seasons	9/11/98	11/12/99	B
	TR	2/5/98	9/10/98	E
Phoenix	TBAA	10/4/97	12/31/99	B
	Whales	5/16/98	11/13/98	A
Pittsburgh	Everest	5/15/98	12/10/98	A
	MOF	5/15/98	9/6/98	E
	TTL	9/7/98	12/10/98	E
Poitiers Imax	Alaska	2/98	12/98	A
	T40	9/15/98	10/15/98	
Poitiers Imax 3D	WOC	5/98	5/99	A
Poitiers MC	FITS	2/97	11/98	A
Poitiers Omni	MTM	2/1/98	2/28/99	
Poitiers Solido	ITD	2/98	11/98	A
Portland	Everest	5/29/98	1/2/99	
	LS	4/1/97	10/1/98	
	MOF	6/1/98	11/20/98	B
Providence	Everest	9/98	3/99	
Puebla	Everest	6/98	10/15/98	
Quebec	Everest	6/23/98	10/26/98	A
	RSATM	7/19/96	9/30/98	E
	Whales	6/23/98	10/26/98	B
Regina	Everest	6/15/98		
	MOF	3/28/98	10/1/98	B
	TR	6/15/98		A
Reno FP	Africa	1/1/98		S
	Everest	6/19/98	1/4/99	A
Reno NBS	Antarc	6/19/98	1/99	S
	Everest	6/19/98	12/98	A
Richmond	DIS	5/10/98	9/7/98	B
	Everest	4/3/98	9/7/98	A
	SC	8/7/98	9/7/98	
Rochester MSC	LS	9/1/98	1/1/99	
	SSpdwy	3/13/98		
Rotterdam	Everest	4/23/98		A
Sagamihara	Whales	4/20/98	10/20/98	
Saint Augustine	Everest	4/15/98	1/1/99	
Saint Louis Arch	GAW	3/3/97	3/31/99	A
Saint Louis SC	Everest	9/98	1/7/99	
	SSpdwy	5/29/98	9/10/98	
Saint Paul	Everest	6/20/98	12/31/98	
San Antonio	Alamo	1/88	12/99	A
	Everest	5/1/98	9/5/98	
	Whales	1/15/98	12/31/98	
San Diego	Alaska	3/6/98		S
	Everest	7/3/98	11/5/98	B
	TR	7/3/98		A
San Simeon	HCBTD			A
Sandusky	TR	4/98		A
Santa Clara	CV	8/98	11/2/98	A
Sasebo	TR	8/98	10/98	
Scottsdale	T40	6/25/98	9/25/98	
	TR	6/98	10/98	
Seattle Omni	EMSH			A
	Whales	7/18/97		B
Seattle PSC	Alaska	12/10/97	9/7/98	
	MTM	3/3/98	9/30/98	
	TR	5/98	11/98	
Sedona	Everest	7/98	12/98	B
	Sedona	3/28/98	10/31/98	A
Seoul	IA	5/2/98	9/4/98	A
	OTW	9/5/98	3/4/99	A
Seville	TR	7/98		
Shakopee	TR	5/9/98	9/30/98	A
Shima	VLBP	1/96	12/98	
Singapore DC	GC	5/1/98	12/1/98	
Singapore SC	Alaska	9/1/98	3/1/99	A
	Everest	3/10/98	9/30/98	A
	GP	6/3/98	11/30/98	B
Sinsheim	ATSOT	9/12/97		B
	HD	5/15/98		A
	L5	10/26/96		B
	LB	6/98		S
	WOC	2/21/98		
Speyer Dome	CV	7/2/98		A
	DIS	8/1/97		S
	FOK	8/1/97		E
	LS	11/19/97		B
	MOF	12/5/97		A
	ROF	8/1/97		B
Speyer Imax	BP	5/18/95		S
	Everest	4/3/98	12/10/99	A
	GC	5/19/95		B
	SSpdwy	4/2/98	10/31/98	B
	Whales	6/27/97		A
Spokane	Everest	4/4/98	9/15/98	
	TR	5/98		
Stockholm	Amazon	3/6/98	11/19/98	B
	Everest	4/22/98	11/19/98	A
	GC	4/4/98	11/19/98	B
	LS	4/24/98	11/19/98	B
	TR	4/24/98	11/19/98	B
Sudbury	Africa			S
	DIA	10/1/97	9/30/99	S
	SE	1/30/98	6/30/99	B
	Whales	6/19/98	1/18/99	A
	Yell	6/19/98	12/20/98	B
Sydney	AEK	6/4/98	5/31/99	
	ATSOT	3/15/98	9/98	
	BP	1/7/98	1/28/99	B
	Everest	3/15/98	12/31/00	
	L5	8/6/98	2/28/99	B
	LS	7/22/98	1/22/99	
	RSATM	5/15/97	5/1/99	E
Syracuse	Africa	9/5/98	2/28/99	
	DIA	1/26/97	9/1/99	
	Everest	4/30/98	11/1/98	
Taejon Earth	SI	7/1/97	6/30/99	A
Taejon Sci	LB	7/1/97	6/30/99	
Taichung	Everest	7/1/98		
	HH	10/17/97		
Taipei AM	Amazon	1/25/98	1/31/99	B
	CV	2/4/97	2/4/99	
Taipei MCRC	Africa	7/1/98	6/1/99	A
	Alaska	7/1/98	12/31/98	B
Tampa	Africa	12/19/97		S
	DIS	6/1/98		S
	Everest	5/22/98	11/19/98	A
	ROF	3/27/98		S
	SE	9/1/97		S
	TF	5/22/98	9/3/98	B
	TRF			S
	TTL	7/1/95		S
	Whales	6/21/97		S
Tempe	ITD	3/5/98	9/4/99	
	MOF	8/6/98	1/5/99	
Tianjin	Africa	1/1/98	12/31/98	
Tijuana	Alaska	7/25/98	1/9/99	
	TR	3/98	3/99	
Tokorozawa	Alaska	7/1/98	9/30/98	
Tokyo ACM	Alaska	4/1/98	9/30/98	A
Tokyo IMAX	Africa	4/18/98		B
	HD	7/18/98	9/30/98	
	ITD	4/18/98		B
	L5	4/18/98		A
	MTM	6/13/98		B
Tondabayashi	TR	4/1/98	10/7/98	A
Toronto OP	TR	3/6/98	9/98	A
	Whales	9/15/97	9/14/98	
Toronto OSC	Alaska	3/6/98		S
	CV	11/1/97	11/1/99	
	SE	5/31/97	3/31/02	B
	TR	3/6/98	9/98	A
Valencia Spn	DIA	4/17/98	4/16/00	
	Speed	4/21/98	6/30/00	
	TR	3/98		
	WABOS	4/17/98	4/16/00	
Vancouver CN	AEK	5/1/98	9/98	A
	Africa	5/1/98	12/31/98	B
	Alaska	4/10/98	12/31/98	B
	DIS	10/7/97	12/31/98	
Vancouver SW	CV	11/18/96	11/7/98	B
	Everest	3/13/98	11/5/98	A
	SSpdwy	7/15/98	9/6/98	B
	T40	7/15/98	3/14/99	E
Vantaa	Alaska	9/1/98	8/31/99	A
Victoria	GC	6/24/98	2/99	
	Whales	6/24/98	6/24/99	
Vienna	Amazon	7/3/98	10/1/98	B
	Everest	7/3/98	10/1/98	B
	GP	7/3/98	10/1/98	A
Vila Franca	SOLOE	11/20/97	11/20/98	
Virginia Beach	EOTS	4/1/98	4/30/01	
	FMHG	6/16/97	6/15/00	
	Imagine	4/1/98	4/30/01	
	ITD	6/15/96	4/30/01	
	Whales	12/20/96	12/20/98	
Warner Robins	Flyers	7/92		A
	TF	7/92		A
Wash NASM	CV	8/8/96	9/6/98	A
	Everest	3/5/98	12/31/98	E
	MTM	5/21/97	9/6/98	B
	SE	10/31/97	9/6/98	E
	TF	7/1/76		A
Winnipeg	AEK	7/1/98	12/31/98	
	Africa	8/20/97	12/31/98	
	FOK	3/10/93	12/31/98	
	MOF	5/30/98	10/31/98	
Xalapa	Africa	7/1/98		A
	LS	7/1/98	10/30/98	B
Yellowstone	Alaska	7/1/98	10/15/98	B
	Everest	7/15/98	9/30/99	
	Yell	5/1/98	10/15/98	A
Yokohama	L5	4/1/98	3/31/99	A
Yunelin Hsien 1	Beavers	1/1/98	2/28/99	
Zion	Everest	7/1/98	6/30/99	
	ZC	4/1/98	10/31/98	A

September 1998 Bookings Count

526 bookings of 69 films in 194 theaters

#	Film	#	Film	#	Film	#	Film
87	Everest	9	T40	3	SI	1	GBR
43	TR	8	Amazon	3	Yell	1	HCBTD
24	ITD	8	BP	2	HD	1	Heart
23	Alaska	8	DIA	2	HH	1	IA
22	Africa	8	TTL	2	Imagine	1	MG
21	Whales	7	WOC	2	T90	1	Niagara
18	MTM	6	ROF	2	TBAA	1	OTW
17	LS	6	RSATM	2	TRF	1	Ozarks
17	SSpdwy	5	Beavers	2	WABOS	1	PO
16	CV	5	GP	2	ZC	1	Seasons
15	AEK	5	MTA	1	Alamo	1	Sedona
14	GC	5	SC	1	EMSH	1	Speed
13	MOF	5	SOLOE	1	EOTS	1	SSymph
11	L5	4	TF	1	FEOC	1	VLBP
10	DIS	3	FOK	1	FITS	1	WATE
10	SE	3	LB	1	Flyers		
9	Antarc	3	MOE	1	FMHG		
9	ATSOT	3	MOTM	1	GAW		

New Theaters

Opening between August 1998 and February 1999

Short Name	Theater	Country	Mfr	Fmt	Type	Open
Bogota	Maloka Science Center	Colombia	Iwerks	870		8/16/98
Nyack	IMAX Theatre at Palisade Ctr	USA	IMAX	1570	3D	9/15/98
Bangkok	Cinema Plus IMAX Theatre	Thailand	IMAX	1570	3D	10/98
Berlin Pots	IMAX Berlin Potsdamer Platz	Germany	IMAX	1570	3D	10/2/98
Columbus Mar	Marcus IMAX Theater	USA	IMAX	1570	3D	10/2/98
Mobile	Exploreum	USA	IMAX	1570		10/10/98
San Jose	Tech Museum of Innovation	USA	IMAX	1570		10/31/98
Johannesburg	Johannesburg IMAX Theater	S. Africa	IMAX	1570		11/98
Vaughan	Famous Players Colossus	Canada	IMAX	1571	3D	11/98
Cathedral City	Cathedral City IMAX Theater	USA	IMAX	1570		11/98
Bournemouth	Sheridan IMAX Theatre	England	IMAX	1570	3D	11/98
Shreveport	Sci-port Discovery Center	USA	IMAX	1570		11/15/98
Brisbane	Cinema Plus IMAX Theatre	Australia	IMAX	1570	3D	12/10/98
Lincolnshire	Regal IMAX Theater	USA	IMAX	1570	3D/SR	12/98
New Rochelle	New Rochelle IMAX Theater	USA	IMAX	1570	3D/SR	12/98
Toronto FH	Famous Players Festival Hall	Canada	IMAX	1570	3D	12/98
Lisbon	Lisbon Espinho	Portugal	Iwerks	870		12/98
Memphis Muv	Muvico IMAX Theater	USA	IMAX	1570		12/98
Kofu	Yamanashi Youth Science Ctr	Japan	GOTO	1070		12/98
Antwerp	Gaumont IMAX Theater	Belgium	IMAX	1570		12/98
Wash NMNH	Nat'l Mus of Natural History	USA	IMAX	1570	3D	1/99
Dublin CA	Regal IMAX Theater Dublin	USA	IMAX	1570		1/99
Miami	Miami IMAX Theater	USA	IMAX	1570		1/18/99

Key to Film Abbreviations

Film	Title	Year	Fmt	Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CV	Cosmic Voyage	1996		IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
EMSH	Eruption of Mount St. Helens	1980		GFC
EOTS	Echoes of the Sun	1990	3D/SOL	IMAX
Everest	Everest	1998		MFF
FEOC	First Emperor of China	1989		NFBC
FITS	Flowers in the Sky	1990	MC	IMAX
Flyers	Flyers	1982		MFF
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
GAW	Great American West	1996		JQH
GBR	Great Barrier Reef, The	1981		SMM
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GP	Greatest Places	1998		SMM
HCBTD	Hearst Castle: Building the Dream	1996	870	DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Heart	Heartsong	1994	870	DW
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		IA
Imagine	Imagine	1994	3D	IMAX
ITD	Into the Deep	1994	3D	IMAX
L5	L5: The First City in Space	1996	3D	IMAX
LB	Last Buffalo	1990	3D	IMAX
LS	Living Sea	1994		MFF
MG	Mountain Gorilla	1992		IMAX
MOE	Mysteries of Egypt	1998		MSI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		NFBC
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
Niagara	Niagara	1987		DCI
OTW	On The Wing	1986		IMAX
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PO	Polynesian Odyssey	1991		PCC
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones: At the Max	1991		IMAX
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Seasons	Seasons	1987		SMM
Sedona	Sedona: The Spirit of Wonder	1998	870	
SI	Survival Island	1995		IMAX
SOLOE	Secret of Life on Earth	1996		IMAX
Speed	Speed	1984		MFF
SSpdwy	Super Speedway	1997		SLC
SSymph	Shinsyu Symphony	1995		DT
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992	870	DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
VLBP	Viva La Blanca Paloma	1994		DT
WABOS	We Are Born of Stars	1985	3D	IMAX
WATE	Wild Australia: The Edge	1997		BFI
Whales	Whales	1997		DCI
WOC	Wings of Courage	1994	3D	SPC
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

BBC Natural History Unit
Whiteladies Road, Room 21, 15/17 TPR
Bristol, BS8 2LR ENGLAND, UK
Tel: +44-117-974-6755
Fax: +44-117-923-7708

Big Screen Cinema Projektgesellschaft mbH
Biedersteinerstrasse 11
Munchen, D-80802 GERMANY
Tel: +49-(0) 89-555255
Fax: +49-(0) 89-594559

Big Screen Pictures, LLC
711 Fifth Ave, 6th Floor
New York, NY 10022 USA
Tel: 212-833-6790
Fax: 212-833-6421

Blackstone Films, Inc. **BFI**
5611 South Blackstone Avenue
Chicago, IL 60637 USA
Tel: 773-493-2951
Fax: 773-493-2951

British Film Institute
Southbank, Waterloo
London, SE1 8XT ENGLAND, UK
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Fax: +44-1-71-815-1378

Cirque du Soleil
8400 2nd avenue
Montreal, QC H1Z 4M6 CANADA
http://www.cirquedusoleil.com/

Ciudad De Las Artes Y De Las Ciencias, S.A.
Calle Arzobisop Mayoral 14-2
Valencia, 46002 SPAIN
Tel: +34-6-352-5507
Fax: +34-6-352-6023

Computer Film Company Ltd.
19-23 Wells Street
London, W1P 3FP ENGLAND, UK
Tel: +44-171-494-4673
Fax: +44-171-437-0490

Consolidated Film Industries
959 North Seward Street
Hollywood, CA 90038 USA
Tel: 213-960-7200
Fax: 213-962-8746
http://www.cfi-hollywood.com

Dentsu Tec, Inc. **DTI**
3-8-5, Tsukiji, Chuo-ku
Tokyo, 104 JAPAN
Tel: +81-3-5551-9381
Fax: +81-3-5551-9356

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
http://www.destinationcinema.com

Digital Domain
300 Rose Ave
Venice, CA 90291 USA
Tel: 310-314-2800
Fax: 310-314-2888

Digital Theater Systems, Inc.
5171 Clareton Dr.
Agoura Hills, CA 91301 USA
Tel: 818-706-3525
Fax: 818-706-1868
http://www.dtstech.com

Discovery Channel Pictures
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Bethesda, MD 20814-1999 USA
Tel: 301-986-1999
Fax: 301-986-4824
http://www.discovery.com/

Don MacBain
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Los Angeles, CA 90035 USA
Tel: 213-939-0151
Fax: 213-939-0151

Eastman Kodak Company
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Hollywood, CA 90038-1203 USA
Tel: 213-464-613l
Fax: 213-464-5886

Endangered Films, Inc.
260 Richmond Street East, Ste 100
Toronto, ON M5A 1P4 CANADA
Tel: 416-214-4755
Fax: 416-214-4822

Escape Artists Intl.
5506 Ridge Oak Drive
Los Angeles, CA 90068 USA
Tel: 213-469-2558

Extreme Productions
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Calgary, AB T2S 0J6 CANADA
Tel: 403-244-3133

Giant Screen Sports
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Chicago, IL 60607 USA
Tel: 847-724-1870

Graphic Films Corporation
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 213-851-4100
Fax: 213-851-4103

Great Smokies MegaTheatre
PO Box 284
Gatlinburg, TN 37738 USA
Tel: 423-430-9999
Fax: 423-430-4003

Heliograph Productions
270 Devonshire Street, Level 2
Surrey Hills, NSW 2010 AUSTRALIA
Tel: +61-2-318-0191
Fax: +61-2-318-0020

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4725
Fax: 713-523-4125
http://www.hmns.org/

Imagica USA, Inc.
5320 McConnell Avenue
Los Angeles, CA 90066-7026 USA
Tel: 310-305-8081
Fax: 310-305-7563

Imax Corporation **IMAX**
2525 Speakman Drive
Sheridan Science and Technology Park
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
http://www.imax.com/

IMAX Potsdamer Platz Berlin
Marlene-Dietrich-Platz 4
Berlin, 10785 GERMANY
www.imax-berlin.de

Industrial Light and Magic
PO Box 2459
San Rafael, CA 94912 USA
Tel: 415-258-2000

International Space Theater Consortium
P.O. Box 33303
San Diego, CA 92163-3303 USA
Tel: 619-515-0619
Fax: 619-231-8971
http://www.ISTCon.org

Iwerks Entertainment **IWRK**
4540 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-841-7847
http://www.iwerks.com/

JQH Film Entertainment, Inc. **JQH**
515 Post Oak Boulevard, Suite 225
Houston, TX 77005 USA
Tel: 713-960-1293
Fax: 713-960-1450

Liberty Science Center
Liberty State Park, 251 Philip Street
Jersey City, NJ 07305-4699 USA
Tel: 201-451-0006
Fax: 201-451-6383
http://www.lsc.org/

Living Pictures Pty Ltd.
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Seaforth, NSW 2092 AUSTRALIA
Tel: +61-2-9949-5199
Fax: +61-2-9949-4977

MacGillivray Freeman Films, Inc. **MFF**
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2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 714-494-1055
Fax: 714-494-2079
http://www.macfreefilms.com/home.html

Mandalay Media Arts
10635 Santa Monica Boulevard, Ste 125
Los Angeles, CA 90025 USA
Tel: 310-441-2590
Fax: 310-441-2595

MegaSystems, Inc.
110 Riberia Street
St. Augustine, Fl 32085 USA
Tel: 904-829-5702
Fax: 904-829-5707
http://www.870.com/

MegaSystems, Inc.
435 Devon Park Drive, 500 Bldg.
Wayne, PA 19087 USA
Tel: 610-225-7200
Fax: 610-293-3253

Mullion Creek Productions, Pty. Ltd.
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Surry Hills
Sydney, 2010 AUSTRALIA
Tel: +61-2-9281-1239
Fax: +61-2-9281-3269

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
http://www.msichicago.org/

National Air and Space Museum
6th Street and Independence Avenue, SW
Washington, DC 20560 USA
Tel: 202-357-1675
Fax: 202-357-1652
http://www.nasm.edu

National Film Board of Canada **NFBC**
3155 Cote de Liesse Road
St. Laurent, QC H4N 2N4 CANADA
Tel: 514-283-9441
Fax: 514-496-1895
http://www.nfb.ca

National Wildlife Federation Productions
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Vienna, VA 22184 USA
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Fax: 703-790-4076
http://www.nwf.org/nwf/nwp

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Fax: +61-2-9281-3833
http://www.dha.nsw.gov.au/

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Productions du Futuroscope
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Paris, 75015 FRANCE
Tel: +33-1 43 22 07 92
Fax: +33-1 43 22 08 61
http://www.futuroscope.fr/

Productions Pascal Blais, Inc.
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Montreal, QC H3C 1V9 CANADA
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Fax: 514-989-7018

Reed Communications
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Adelaide, SA AUSTRALIA
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Fax: +61-8-8231-8586

Reuben H. Fleet Science Center
1875 El Prado, Balboa Park
P.O. Box 33303
San Diego, CA 92103-3303 USA
Tel: 619-238-1233
Fax: 619-231-8971
http://www.rhfleet.org/

Rhythm and Hues
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Los Angeles, CA 90066 USA
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Fax: 310-448-7600
http://www.rhythm.com/

Rigaud Productions
19 rue de L'Eglise
Puteaux, 92800 FRANCE
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Fax: +33-1 40 99 13 11

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Saint Paul, MN 55101 USA
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Fax: 612-221-9433
http://www.smm.org/

Science North
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Tel: 705-522-3701
Fax: 705-522-4954
http://www.sciencenorth.on.ca/

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Fax: 514-985-4459

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Tel: 609-258-4717
Fax: 609-258-2783

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SimEx Digital Studios
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Santa Monica, CA 90405 USA

SimEx Inc.
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Fax: 416-597-0352

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Fax: 212-833-8570

Sony Pictures Entertainment
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Fax: 212-833-6421

Sony Theaters Lincoln Square
1998 Broadway
NewYork, NY 10023 USA
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Fax: 212-833-6283

Sony-Loews Theatres
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New York, NY 10022-3109 USA
Tel: 212-833-6377
Fax: 212-833-6054
http://www.spe.sony.com/Pictures/sonytheatres/imax/

Stephen Low Company **SLC**
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Fax: 514-633-6035

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Fax: 619-674-6006

Thorburn Associates
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Castro Valley, CA 94546 USA
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Fax: 510-886-7828
http://www.ta-inc.com/index.html

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Tel: 310-822-8872
http://www.vifx.com

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Fax: 203-888-2405

World Cinemax Productions, Inc. **WCPI**
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Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

World Golf Village
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Tel: 904-940-4000
Fax: 904-940-4391

Xaos, Inc.
444 De Haro Street, Ste 211
San Francisco, CA 94107 USA
Tel: 415-558-9267
Fax: 415-558-9160

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Position Openings

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SHORTS

Sony NY evacuated twice in 2 days

Weekend patrons in the IMAX theater and all twelve of the conventional houses in the **Sony Theaters Lincoln Square** multiplex were evacuated twice in two days, once for a smoke bomb prank, once for a small fire in a storage area.

The first incident occurred on Saturday, August 15, at about 6 p.m., when someone set off two smoke bombs in one of the 35mm theaters. Shows on all screens were stopped and 4,000 people were evacuated from the building. The rest of the evening's shows were canceled, according to Sony's **Mary Jane Dodge**.

The next day a popcorn warmer caused a small fire in a storage area near the IMAX theater at about 2:45 p.m., again forcing the evacuation of all theaters. Sixty-one firefighters responded, and the fire was put out within 25 minutes, although the two dozen Fire Department vehicles jammed traffic on Broadway for about two hours.

Dodge reports that there were no injuries and that no damage was done to the building. All houses reopened at about 6 p.m. Sunday, except the IMAX theater, which remained closed for the rest of the day due to smoke odors. Dodge tells *MaxImage!* that these were the first times the theaters had been evacuated in their four-year history.

Gatlinburg MegaTheatre Opens

The Great Smokies MegaTheatre opened in Gatlinburg, TN, in mid-July, as reported briefly in The Biz in August. The theater, which is showing ***Everest***, is equipped with the first Mega 8/70 projector from **MegaSystems, Inc.** The 690-seat house (built in 1982 as an IMAX theater, and newly refurbished by WCP) boasts a 70 x 90 ft (21.2 x 27.3 m) screen, one of the largest 8/70 screens in the world.

MegaSystems touts the new projector as being an economical alternative to 15/70 systems, with lower capital and maintenance costs, and greater ease of operation.

MaxImage! has heard from an LF professional who visited the theater that its image quality is nearly indistinguishable from 15/70 for brightness and sharpness.

Iwerks has first LF in S. America

The **Maloka Science and Interactive Center of Colombia** opened August 6 in Bogota, Colombia, with an Iwerks CineDome 8/70 theater, the first LF theater in South America. Iwerks provided all of the 314-seat theater's components: projection system, digital sound system, 72 foot (21.8 m) dome screen, and theater engineering and design.

Iwerks will equip another South American theater, the **Parque Tematico Playcenter**, in Vinhedo, Brazil, which is set to open in April 1999 with an Iwerks 8/70 3D Linear Loop® projector. The Playcenter theater, sponsored by Eastman Kodak – Brazil, will seat 370 people and feature a screen 45.75 x 62 ft (13.9 x 18.7 m).

Berlin's new Potsdamer Platz.

Berlin IMAX to open in October

The first of two LF theaters to be built on the Potsdamer Platz in the heart of Berlin will open on October 2. The **IMAX Berlin Potsdamer Platz** is a 440-seat combination flat/dome screen theater with 3D capability, operated by **Dieter Buchwald**'s **Big Screen Cinema GmbH**. Buchwald also developed and operates the IMAX theater at the **Deutsches Museum** in Munich.

Developed by Mercedes Benz, the Potsdamer Platz complex covers 740,000 square feet (68,000 square meters) with a mix of office, residential, and retail spaces, including a multiplex cinema, two legit theaters, and a casino.

Sony's IMAX 3D theater in Berlin is set to open at the end of next year in a location about one-third of a mile (half a kilometer) away.

WCPI cements ties with Nat'l Parks

World Cinemax Productions, Inc., owner of the **Great Smokies MegaTheatre** in Gatlinburg, TN (see above), and the **Zion Canyon Cinemax Theatre** in Springdale, UT, has entered into "beneficial public/private venture agreements" with the U.S. National Park Service at both locations that are intended to "enhance both park visitation and theater attendance," according to a company press release.

In Gatlinburg, the Park Service will develop an Interpretive Center for the Great Smokies National Park at the MegaTheatre, which will in turn donate a portion of its ticket sales to the park. At Zion, ground was broken in August for a shuttle terminal and bridge on the Cinemax Theatre's property that will serve as a staging point for visitors entering Zion Canyon National Park. As in Gatlinburg, the Utah park will benefit from ticket sales.

BFI seeks London film concept

The **British Film Institute** and the Arts Council of England have established a UK£1 million fund to develop a destination film for the LF theater the BFI is building in London's South Bank complex. The theater is set to open in May, 1999.

Production companies with experience in fundraising and making LF films are encouraged to submit detailed proposals for an innovative, 40-minute, 2D film suitable for this venue. **Angela Topping**, BFI's deputy head of production, advises that "straightforward travelogues would not be of interest."

Detailed information is available from BFI Production, 29 Rathbone Street, London W1P 1AG, England. +44 (0) 171-636-5587, fax: +44 (0) 171-580-9456, e-mail: production@bfi.org.uk.

SimEx launches Web site

Toronto-based simulator company **SimEx** launched its new World Wide